

AMERICAN
PH

Plus **EDITOR'S
CHOICE 2007**

Our
Ultimate
Buying
Guide

SPECIAL ISSUE

**PHOTOGRAPHY
ROCKS**

**A UNIQUE
PORTFOLIO
FEATURING
PHOTOS BY**

**THE
MUSICIAN
AS VISUAL
ARTIST**

**MICK
FLEETWOOD**

**PATTI
SMITH**

**LENNY
KRAVITZ**

**JOHN
MAYER**

**ANDY
SUMMERS**

**LOU
REED**

**GRAHAM
NASH**

**JAKOB
DYLAN**

**PERRY
FARRELL**

**MELISSA
AUF DER MAUR**

**MICHAEL
STIPE**

**BRYAN
ADAMS**

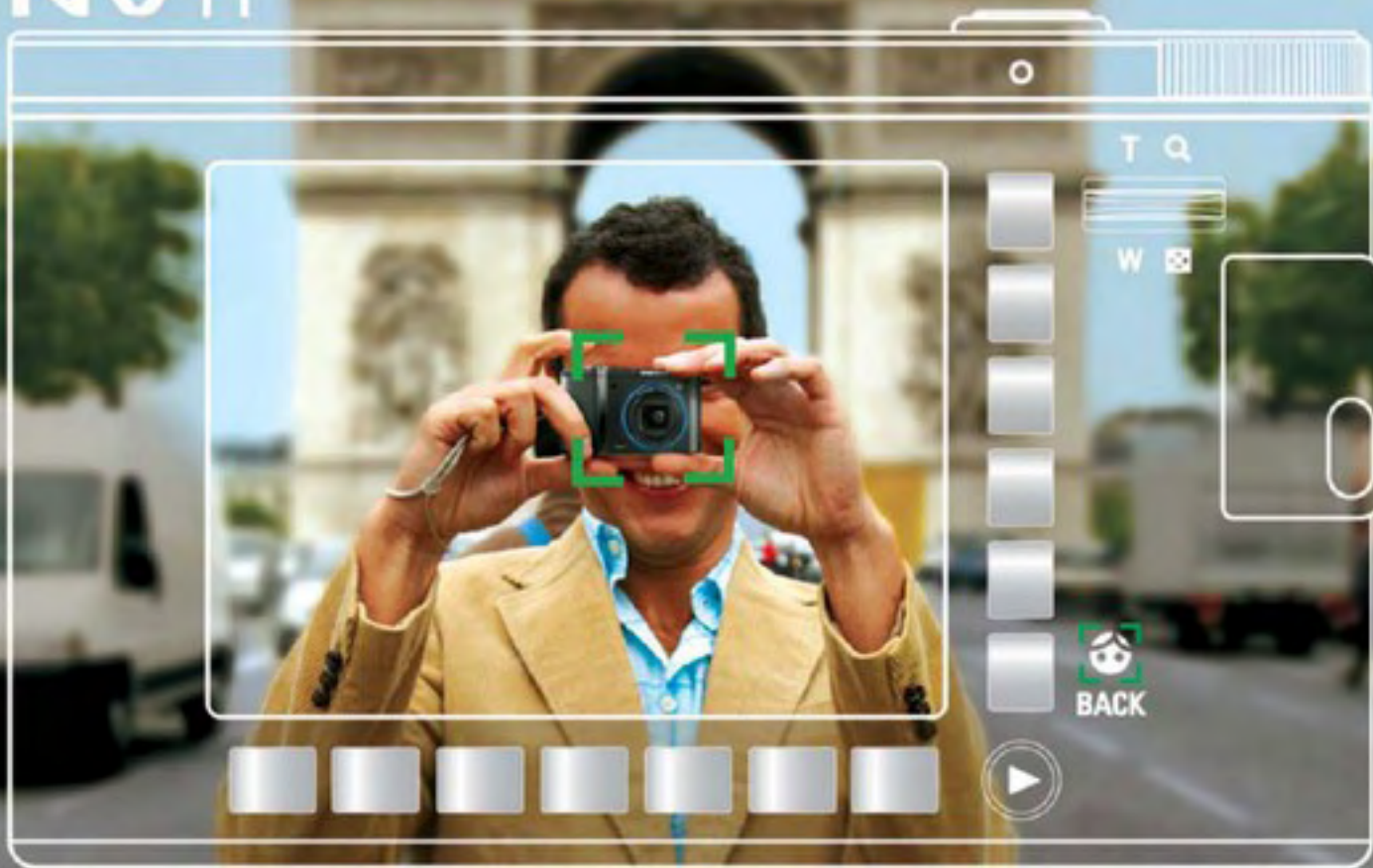
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EDITED BY
MARK SELIGER

Photo
by Bryan
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JULY/
AUGUST
2007

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Special PORTFOLIO

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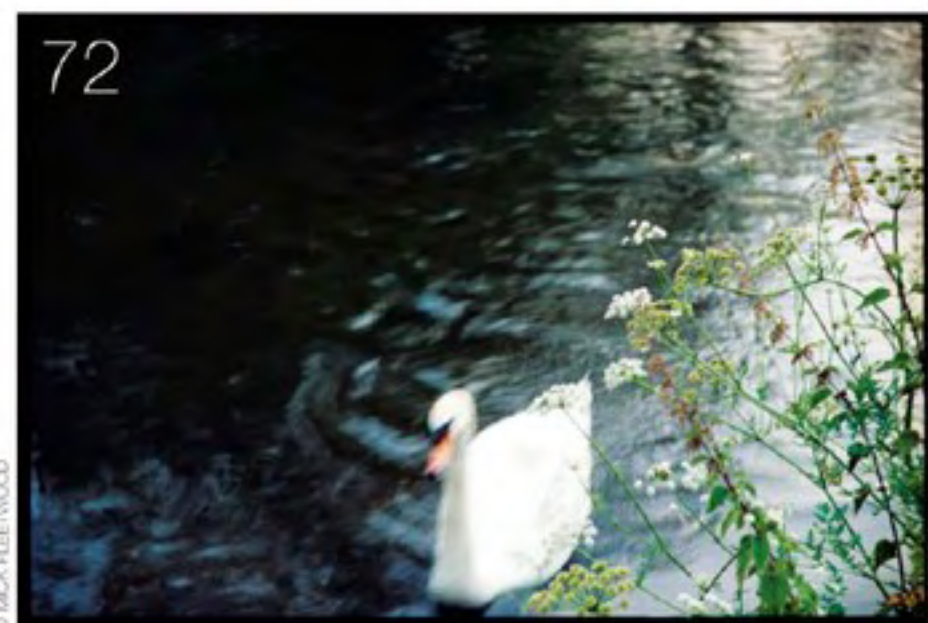
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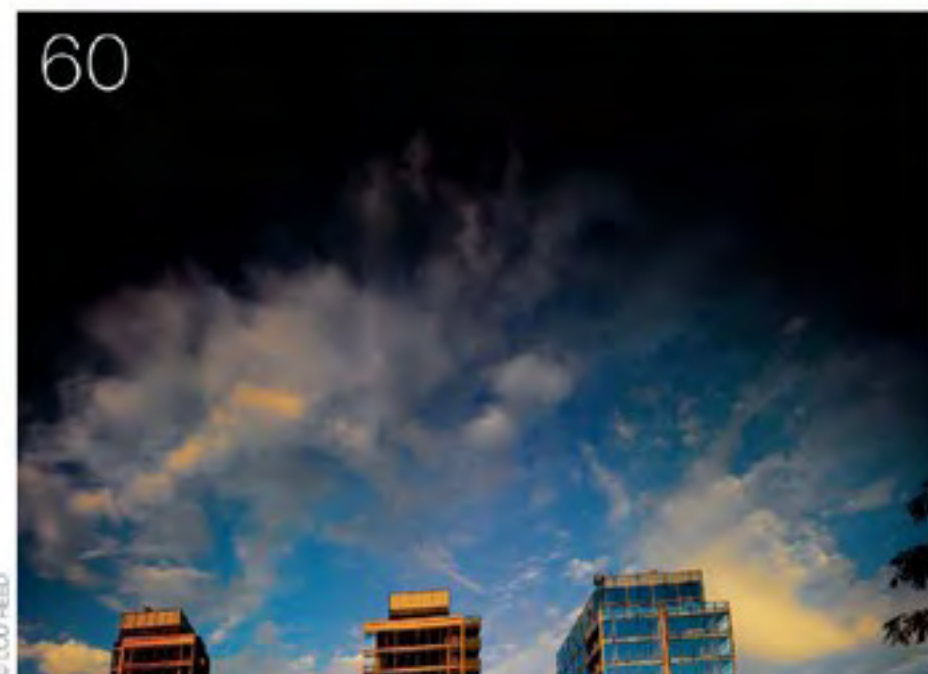
82 Photographers who ROCK Now that you've met musicians who take pictures, meet ten photographers who make music.

AMERICAN PHOTO

Volume XVIII Number 4 July/August 2007



© MICK FLEETWOOD



© LOU REED

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© GRAHAM NASH

On the Cover: Bryan Adams's shot of model Tereza Maxova (see page 70).

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WE'RE LOUSY AT MARKETING. NEVER BEEN MUCH FOR SELF-PROMOTION. HERE'S THE THING: WE'RE A BUNCH OF PHOTOGRAPHY NERDS. WE'D RATHER BE USING OUR CAMERAS THAN BLATHERING ON ABOUT THEM. AND WE'RE ALWAYS WORKING TO MAKE THEM BETTER. WHAT'S THAT MARKETING WORD EVERYONE USES? INNOVATION? YEAH, THAT APPLIES TO US. ALTHOUGH WE'D PREFER A WORD THAT'S MORE, WELL, INNOVATIVE. OF COURSE, TO US INNOVATION MEANS BUILDING DSLRS WITH IN-CAMERA SHAKE REDUCTION THAT'S COMPATIBLE WITH 24 MILLION EXISTING PENTAX LENSES. NO MARKETING-OBSSESSED CORPORATE BEAN COUNTER IS GOING TO GREEN LIGHT THAT PROGRAM. BUT DESPITE OUR LACK OF HORN TOOTING, OUR CAMERAS ALWAYS SEEM TO FIND THEIR WAY TO THE PEOPLE WE MAKE THEM FOR. THE K1000 WAS THE BEST-SELLING SLR EVER (TOOT!). AND PEOPLE ARE ALREADY TALKING ABOUT THE K100D AND K10D. WE HEAR THAT'S CALLED "BUZZ." WELL, GIVEN THAT WE'VE JUST TALKED ABOUT OURSELVES WAY MORE THAN WE EVER HAVE IN OUR LIVES, WE'RE GOING TO GET BACK TO MAKING CAMERAS NOW. HAPPY SHOOTING.

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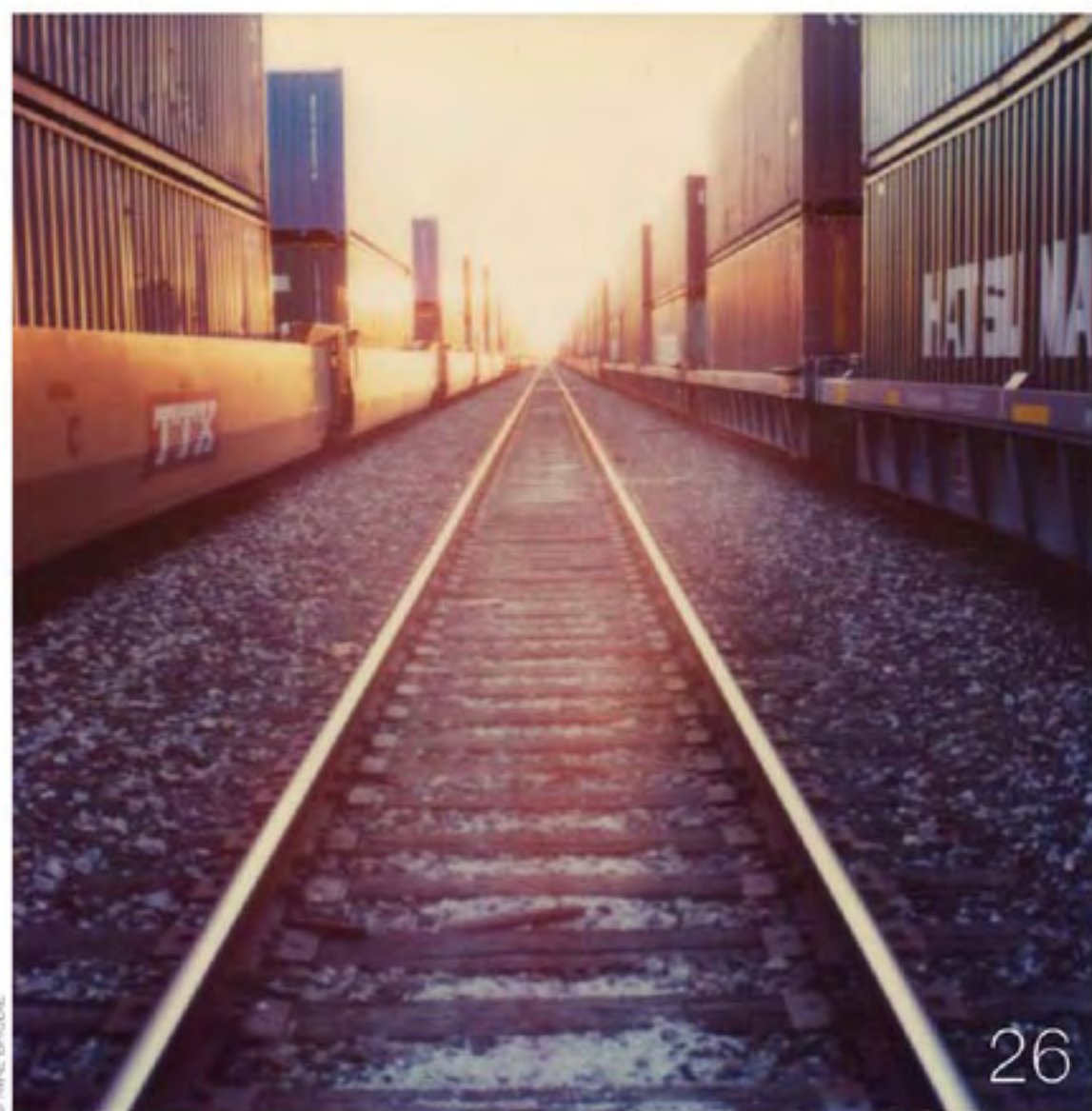
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© MIKE BRODIE

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in new
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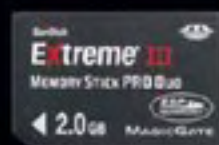
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"THE NEW D-SLR CAMERAS ARE GOING TO BRING OUT THE ARTIST IN ANY PHOTOGRAPHER."

INSIDE AMERICAN PHOTO

THE PRODUCT POSSE

From left: Barkey, Howard, Kolonia, Grossman, Crager, Baldrige, Richards, and Hart.



There are two important reasons we put together our Editor's Choice feature each year. First, it provides our readers with a complete buying guide to the latest photographic products. Second, it's a way for us to gauge where technology is taking the art and business of photography. This work is essential to our core mission of the magazine, which is to explore the state of the art in photography and to showcase the creativity of the world's best photographers. In photography, as in few other forms of communication, creativity and high technology are intertwined; they lead each other down the merry path toward the future of the medium. And digital technology has made that relationship more intimate than ever before. As usual, Executive Editor Russell Hart assembled a team of experts to gather and field-test all the new gear. This year's group included *AP* contributors Jonathan Barkey, Aimee Baldrige, Steve Pollock, and Jack Howard, plus *Popular Photography* &

Imaging colleagues Dan Richards, Debbie Grossman, and Pete Kolonia. In reviewing products, we believe that it's crucial to reflect judgments based on hands-on use, as opposed to lab-based bench tests. We base our recommendations on what real photographers can do with all the powerful new imaging technologies.

What's the big story in photography this year? "The whole field of digital-imaging technology has matured amazingly fast, but nowhere as fully as with D-SLRs," says Hart. "These cameras now come in models for every kind of serious photographer on any kind of budget. Basically, the SLR has been born again, and that's going to bring out the artist in any photographer who uses one."

You'll find our team's selections of D-SLRs of the year and other top choices starting on page 33. You can also find a complete, bigger-than-ever list of our Editor's Choice selections at our Website, *AmericanPhotoMag.com*, and its companion Web portal, *PopPhoto.com*.

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"All art constantly aspires towards the condition of music." —Walter Pater

We are living in the age of convergence. The physical laws of entropy aside, there are forces driving modes of art and technology together, as Executive Editor Russell Hart can tell you. Russell has spent the last few months reviewing and testing photo products for our annual Editor's Choice buying guide (page 31), and he's well aware of all the new digital devices that take pictures, make phone calls, and play music, among other chores. Russell himself happens to be a sort of walking example of convergence—a talented writer, photographer, and blues-harmonica maven—so it came as no surprise when, at a weekly editorial meeting, he mentioned Walter Pater, the famous 19th-century critic and essayist, and his view that "in music... is to be found the true type or measure of perfected art."

I must tell you that our staff meetings rarely veer into such interesting philosophical areas. Russell's reference to Pater came as we were discussing the special portfolio in this issue (page 55), which features photography made by a dozen rock stars, from Mick

Fleetwood of Fleetwood Mac to Lenny Kravitz. Was there an essential connection, we wondered, between music and photography? Is there a kind of indomitable artistic energy that finds its expression in one form or another? Is there such a thing as creative convergence?

The idea behind the portfolio came from a photographer who also happens to play in his own rock band. Mark Seliger, who now shoots for *Vanity Fair* but for years was the chief photographer of *Rolling Stone* (his band is called Rusty Truck), had noticed over the years how many of the rockers he shot were avid photographers themselves. After hearing Mark mention that fact one evening, I quickly suggested that he guest-edit a special feature for the magazine. Mark took it one step further and said he would also feature the work in an exhibition at 401 Projects, a photography gallery he operates in Greenwich Village. (Doesn't anybody do just one thing anymore?) That show, by the way, goes up in September. For details, visit 401projects.com.

It's not necessarily fair to refer to the people that Mark rounded up for the portfolio as rockers turned photographers. Punk legend Patti Smith says she is actually a photographer turned rocker. Melissa Auf der Maur, the former bass guitarist for Hole and the Smashing

A still life by
rock poetess
Patti Smith.



© PATTI SMITH

THEORY OF CREATIVITY

E D I T O R ' S N O T E

Pumpkins, studied photography in college long before she started playing concerts with Courtney Love. (For the record, I think her picture of a raucous Hole concert in Sweden is the single best rock photo I've ever seen.) Bryan Adams splits his time almost equally these days between his career as a musician and his career as a professional photographer.

Several of the photographer-rockers in our feature deny the idea that there is some kind of free-floating creativity that connects their musical and visual artistry. Some talked about photography simply as a way to preserve memories. "They're both fun, I think that's the key," said Adams of his music and his photography. Lou Reed, on the other hand, said "I think music and photography are part of the same thing: It's rhythm, light, air, movement, focus—and more focus." If there is a connection between music and photography, the secret may lie in something else that Walter Pater once said: Art is "not the fruit of experience, but the experience itself, is the end."

“ IS THERE AN INDOMITABLE
ARTISTIC ENERGY THAT
FINDS ITS EXPRESSION IN ONE
FORM OR ANOTHER? ”

David Schonauer, EDITOR IN CHIEF



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Onne van der Wal on location at the Grenada Sailing Festival 2006 using a Canon EOS-1D_s Mark II and a Lexar Professional CompactFlash[®] card.

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INSIDE

PHOTOGRAPHY

Mike Brodie took this picture of his friend "Swell" on the train / they hopped to Los Angeles from Oakland, California, to attend Brodie's first photography exhibition, at M+B Gallery last September. "She found the flag in the street somewhere in central Cali," Brodie says. "I met her in San Francisco the previous summer at a park at sunset, and her huge pretty rats nest of a hairdo was glowing in the sun and I couldn't help but wonder who she was and why we weren't friends yet." This image is part of an unfinished 35mm film series on Brodie's travels, but his Polaroids on page 28 give us faith that this 21-year-old photographer is already on the right path.

"Image A: RongRong and Inri" by Liulitun (here); "Free degree over 29th story" by Li Wei (below).



SEE IT NOW



CRÈME DE LA CRÈME

ARLES STILL PICKS WINNING PICS

Paris may be for lovers, but Arles is for lovers of photography. This year's Rencontres d'Arles festival, which begins on July 3, promises several spectacular personal portfolios, a survey of art communities in several countries, and restructured awards. The 2007 Arles awards comprise contemporary and historical book categories, as well as the usual Discovery Award. This year's Discovery winner will be chosen from exhibitions assembled by five international nominators, including Anne Wilkes Tucker, the curator of photography at Houston's Museum of Fine Arts. Three private albums are highlighted this year, including a book by the great jazz patron Pannonica de Koenigswarter, with her intimate photos of legends such as Charlie Parker and Thelonious Monk. In Arles' tradition of honoring international photography, one exhibition will explore the neighborhood of Dashanzi, "Beijing's Chelsea," and another will look at the state of creative photography in India today. Visit rencontres-arles.com for details.

—MIKI JOHNSON

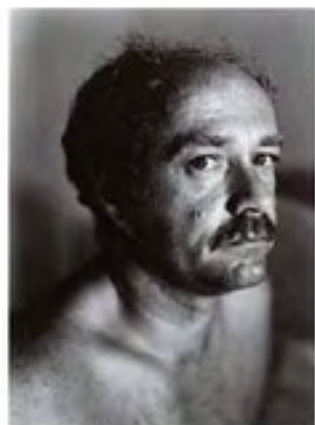
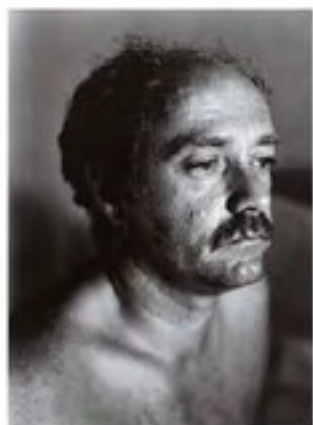
HOME IS WHERE

David Goldblatt has been photographing his home of South Africa for half a century. From July 8 to August 26 California's Berkeley Art Museum and Pacific Film Archive will present 70 photographs from his *Intersections* project, methodical geographical and social portraits of the country post-apartheid.

OUT TO SEE

To celebrate the 40th anniversary of its permanent docking in Long Beach, California, the *Queen Mary* is exhibiting work by legendary photographer Michael Childers through September 6.

Childers, who works in portraiture, fashion, and fine art, is best known for his images of musical and screen performers.



MULTIPLICITY

An exhibition of photographs by JoAnn Verburg at New York's Museum of Modern Art from July 15 to November 5 will feature approximately 60 images from throughout her 25-year career. Verburg, a highly respected but not particularly well known American photographer, shoots large-format still lifes, landscapes, and portraits, often in vibrant color palettes. Frequently working in diptychs and triptychs like the one at left, Verburg explores how images shown in groups affect one another, and how repetition magnifies even tiny differences between them.

AMERICAN
PHOTO PRESENTS:

Visions of ROCK

American PHOTO celebrates the world of music and photography through the eyes of some of the best-known musicians of our time, at Mark Seliger's 401 Gallery in New York City. Stepping out of the spotlight and behind their cameras, these artists normally known for their words and music now reveal themselves through their images.

Visions of Rock musicians include:

- *Bryan Adams*
- *Melissa Auf Der Maur*
- *Jakob Dylan*
- *Perry Farrell*
- *Mick Fleetwood*
- *Lenny Kravitz*
- *John Mayer*
- *Graham Nash*
- *Lou Reed*
- *Patti Smith*
- *Michael Stipe*
- *Andy Summers*

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(By invitation only)



Photos (Left to Right): Mick Fleetwood, Bryan Adams, Bryan Adams, Andy Summers, Mick Fleetwood, Lou Reed, Lou Reed, Andy Summers, Graham Nash, Lou Reed

To view the musicians images, listen to exclusive interviews and see behind the scenes footage visit

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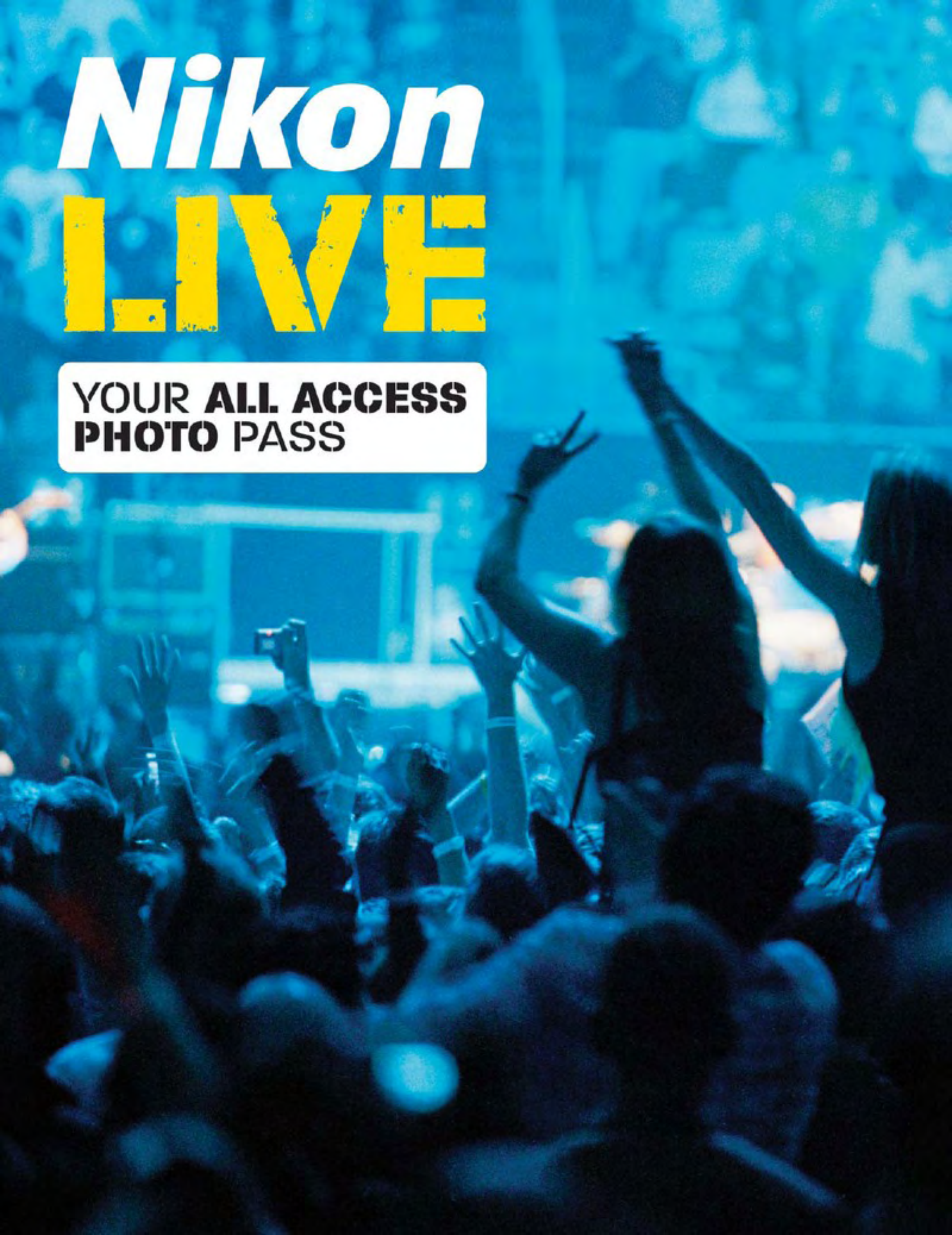
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If you've ever walked out of a rock concert with the music still ringing in your ears, you know it's a unique feeling—an experience that makes you feel truly alive. Photography helps to preserve and amplify that feeling, and to connect us with that experience at a deeper level. The beauty of live music is witnessing it at the moment of creation, but while the music eventually stops, the creative process goes on.

Nikon's profound connection to the world of music and music culture is nothing new—it's been an integral part of the Nikon heritage for decades. Some of the greatest rock images ever have been made using Nikon cameras and lenses. Many of the world's most esteemed live performance photographers are Nikon shooters. And an amazing number of top musicians choose Nikon when exploring the visual aspect of their creativity. In Summer, 2006 all these elements came together in an unprecedented burst of creative energy at the Nikon at Jones Beach Theater in New York.



Log on to www.StunningNikon.com/NikonLive to visit John Mayer's Summer Tour Photo Blog and be sure to check out his Continuum tour this summer.

To follow up on this landmark event, Nikon took the brilliant synergy to a whole new level for 2007. The result: Nikon Live, an amazing new multi-media program that connects a dynamic website with local market events to enhance the live music experience.

To check out all the amazing possibilities, visit the Nikon Live website at www.stunningnikon.com/nikonlive where you can access features and photos from the *American PHOTO Visions of Rock* Issue, view the Rock and Roll Picture Show featuring total immersion images from today's biggest rock concerts, and follow The John Mayer Summer Tour Photo Blog featuring behind-the-scenes images taken by John himself throughout his current tour. Other world-class *Visions of Rock* musicians whose amazingly adept images can be seen on the website include Mick Fleetwood, Perry Farrell, Graham Nash, Melissa Auf Der Maur and Lenny Kravitz.



© Mick Fleetwood

While on the site you can also access dates and locations so you can experience local Nikon Live events firsthand. Events are scheduled at leading amphitheaters in cities like New York, Boston, Chicago, L.A., and San Francisco. These events will be supported by live radio promotions featuring contests where you can win Nikon gear and a pass to shoot the concert from the photographers' pit. In short, Nikon Live is now a brand that gives music fans and Nikon shooters unparalleled access to the world of music, images of and by leading artists, and an incredible range of exciting ways to take part.

Nikon Live is steadfastly committed to being an evolving entity that remains true to the spirit of the magnificent art forms it combines. We hope you'll join us in the creativity, excitement and fun, and to help us make it all it can be.

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Visions of ROCK



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ART

HIDDEN AMERICA

TARYN SIMON
UNCOVERS OUR
SECRET PLACES

Photographer Taryn Simon admits that the similarity between her two most recent art projects is not readily apparent. But each, in its own way, is a story about America.

Simon's breakthrough 2003 book, *The Innocents*, was a collection of portraits of former prison convicts who were exonerated through DNA testing. In her latest book, *An American Index of the Hidden and Unfamiliar* (Steidl/D.A.P., \$75), Simon turns her attention to particular American places and spaces—rooms and landscapes that “lie deep within the borders of the United States at the foundation of a national culture.” These are places essential to the functioning of government and science, and essential to the way we think of ourselves as Americans.

They also happen to be inaccessible or hidden from the general public: a nuclear-waste storage facility in Washington; a room at John F. Kennedy Airport in New York where seized contraband is kept; the Avian Quarantine Facility of the New York Animal Import Center in Newburgh, New York; the Marijuana Research Grow Room at the National Center for Natural Products Research in Oxford, Mississippi.

What links the two bodies of work? In each case Simon gazes at corners of America that normally remain out of view—prisoners whose lives would otherwise go unnoticed, rooms hidden from most of us. Simon explores and catalogs her discoveries, like a naturalist collecting the flora and fauna of an exotic and sometimes dangerous land. —DAVID SCHONAUER

Q&A

TARYN
SIMON



© TARYN SIMON/ART + COMMERCE PHOTOLOGY

There is something purely photographic about your use of the camera to show places that are hidden from view...

I wanted to find photos that showed places like this within America's own borders—places that were unseen and could reveal something about the foundation of America and its mythology and how it works.

Can we come away from your pictures with any conclusions about America or our culture?

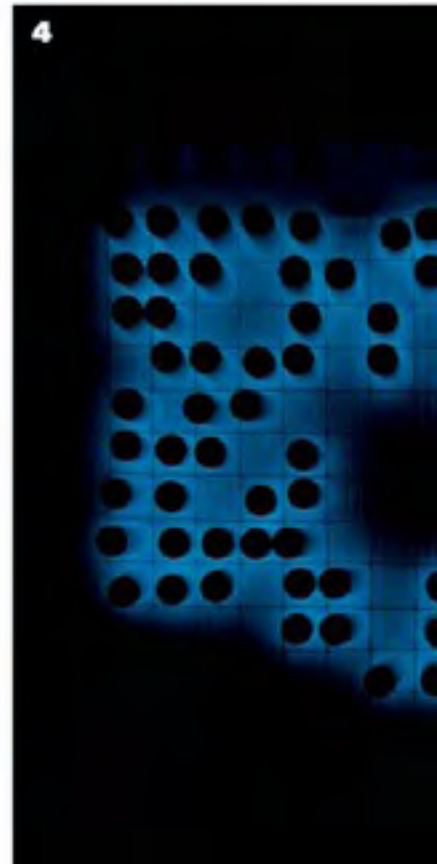
To each his own, really. But certainly for me I would say the process of doing this work revealed something. I photographed a lot of government sites, and I was struck that so many of them looked like they hadn't really evolved since the 1960s or 1970s. They felt locked in time. That felt surprising to me. You just rely on these places to be modern or powerful.

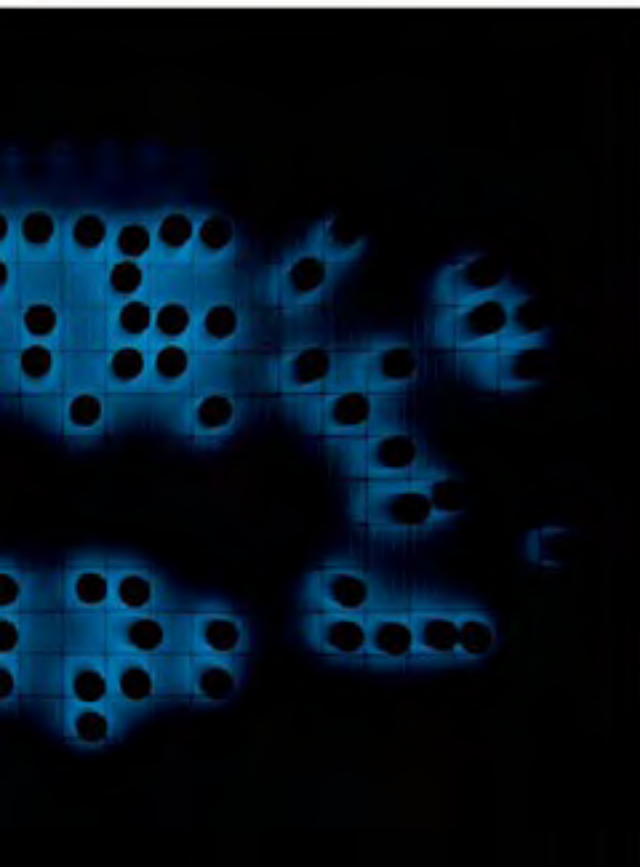


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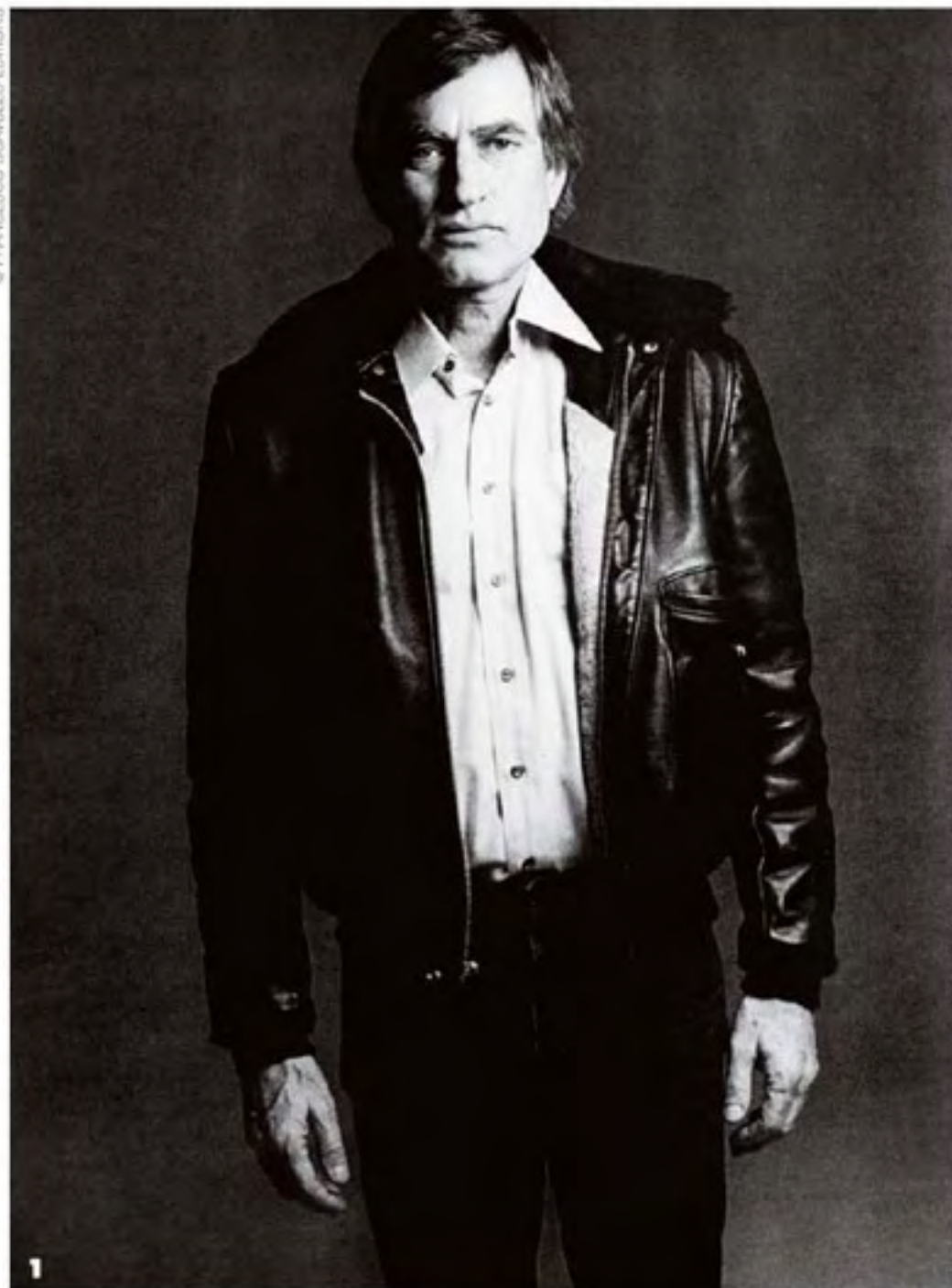
4





1. Contraband room, JFK International Airport. **2.** White tiger, selective inbreeding, Eureka Springs, Arkansas. **3.** Cryonics Institute, Clinton Township, Michigan. **4.** Nuclear-waste and encapsulation facility, Washington State.





1



© GETTY IMAGES

Few people outside photography's inner circles have heard of Sam Wagstaff, the man credited with catalyzing high-priced collecting of vernacular photography. But since May's release of the documentary film *Black White + Gray* at New York's Tribeca Film Festival, that's begun to change.

Written, produced, and directed by former publisher and Arena Editions founder James Crump, the film explores the kaleidoscopic sources of Wagstaff's highly individual taste, especially his triangular relationship with photography bad boy Robert Mapplethorpe and rock poetess Patti Smith.

To sift the truth from the rumors, Crump interviewed Wagstaff's friends and other photography luminaries. Crump also provides insights through his own deft analysis of the more than 5,000 items in Wagstaff's collection, which he sold to the Getty Museum in 1984 for \$5 million.

The more personal story of Wagstaff's professional and romantic relationship with Mapplethorpe is largely told in eloquent interviews with Smith, who lived with Mapplethorpe and became a close friend to both men.

Nostalgic for the artistic fomentation of 1970s New York, Crump has created a portrait of that time's triple legacy: Wagstaff's trendsetting collecting, Mapplethorpe's evocative images, and Smith's revolutionary music. For recent news and viewing information, visit blackwhitegray.com.—MIKE JOHNSON

Q&A ▲

JAMES CRUMP

Did part of you want to tell Wagstaff's story because he's been forgotten?

I think the idea was really to reintroduce this person who I thought was fairly influential and someone who I wanted to breathe life back into because he was larger than life.

Tell me about going through his collection at the Getty.

What I found interesting about Sam's collection is he's not tripped up, as so many collectors are today, on pristine quality, with the perfect provenance, with the bulletproof background of the photograph. He's looking at it viscerally.

How did you decide which of Wagstaff's photos to include in the film?

In a way I'm reintroducing Sam's *A Book of Photographs*, which is a very important book and an interesting sequence of pictures. It tells you a story about him; it's sort of a self-portrait. And that really was a guide to how I selected pictures.

FILM

ARTISTIC TRIANGLE

SAM, PATTI, AND ROBERT



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© GERARD MALANGA

1. Sam Wagstaff by Francesco Scavullo for the book *Scavullo on Men*.

2. Punk poetess Patti Smith by Wagstaff.

3. A young Robert Mapplethorpe photographed by Gerard Malanga.

SONY

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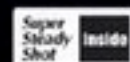
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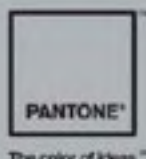
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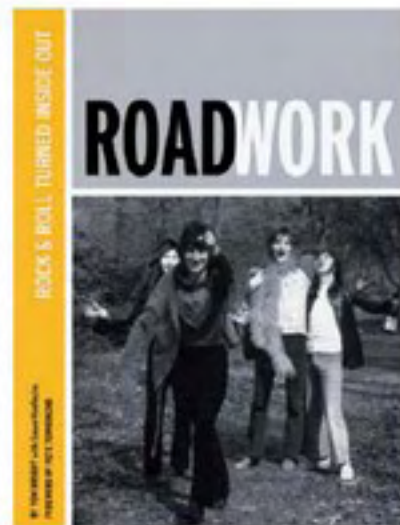
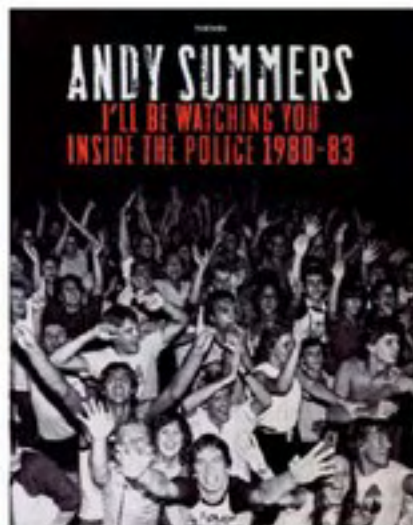
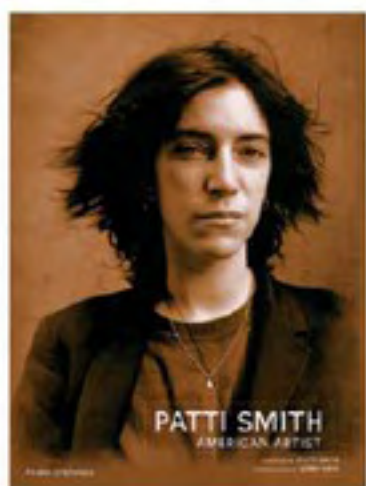
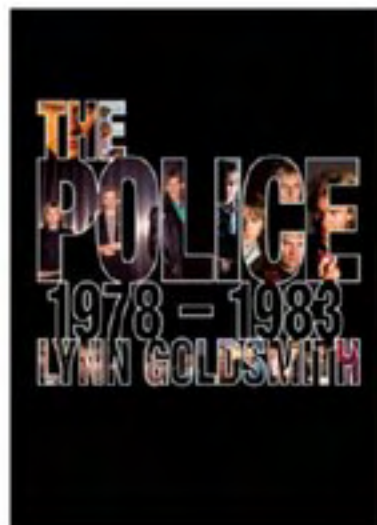
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▼ Q&A LOU REED



THE YEAR OF THE ROCKERS FIVE NEW PHOTO COLLECTIONS BOOKS

Below: Andy Summers's shot of Stewart Copeland and Sting "dining out" on tour.



Is there an essential connection between rock and roll and photography? See our portfolio on page 55. And check out these books.

Candid portraits are often a function of access and chemistry. Such is the case with **Road Work: Rock & Roll Turned Inside Out** (Hal Leonard, \$30), by Tom Wright. A close friend of the Who, Wright photographed much of that group's glamour and excess; he also toured with the Rolling Stones, Faces, Led Zeppelin, and the Eagles, 35mm SLR in tow, recording madcap moments and trenchant observations.

A more focused sense of intimacy underlies **Patti Smith: American Artist** (Insight Editions, \$40), by Frank Stefanko, who befriended Smith long before she became punk's poet laureate. His book reveals Smith's complexity, with glimpses of a charismatic but enigmatic star in the making.

For an insider's view of rock stardom, Andy Summers mines his photo trove from his peak years as guitarist for the Police in **I'll Be Watching You: Inside the Police 1980-83** (Taschen, \$400). This limited-edition tome has fly-on-the-wall views of touring mayhem and tedium, showing the sparks and grind of being in such a creative, yet volatile, band.

An alternative view of the same group is in **The Police, 1978 to 1983** (Little Brown, \$30), by photographer Lynn Goldsmith, who befriended the trio and shot portraits and live scenes as the band conquered America.

From another side of the lens, **Lou Reed's New York** (Steidl, \$50), brings vivid skies and dancing light patterns into cityscapes, capturing fleeting beauty with a rhythmic flow and suggesting that sound, light, and vision are all part of a continuum. —JACK CRAGER

Many of the photos in your New York book show the city in a beautiful light; some look like they weren't made in the city. Was that intended?

Yeah, we're always surrounded by the buildings here, but I wanted to document some beauty. New York is always changing, moment to moment, and we are this glorious island, and we usually don't think of it that way. You kind of take it for granted. But if you do stop and look, it's really an astonishing sight, every day.

Some of the shots are creatively blurred, with streaking light patterns. Is that all done in camera?

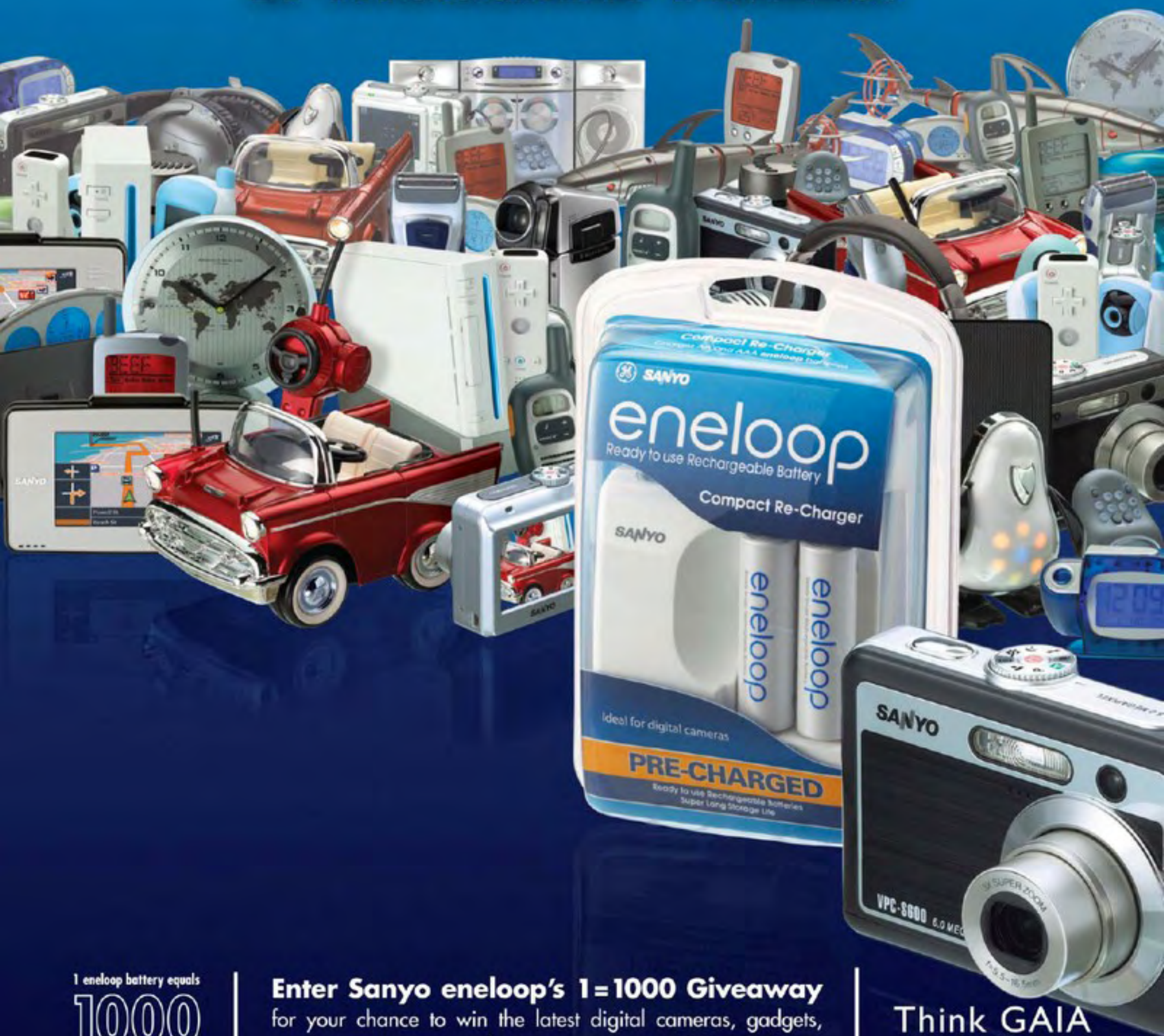
Yes it is. If you spend a lot of time doing that, you learn that if you move the camera a certain way, it does certain things. Like there's one where it made notes. I thought that was amazing—all these musical notes dancing across the Hudson River.

Do you still like to shoot from rooftops?

I've been doing other things. I like variety. I put my pictures in a slide-show monitor on my Mac, with a Ken Burns effect, which can fool you into not recognizing your own photos. Every once in a while I'll glance at one before I know it's mine, and it just kills me, it's so beautiful.



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NEW TALENT

EXCEPTION TO THE RULE 21 AND ALREADY A SUCCESS

Mike Brodie is barely old enough to drink alcohol legally, yet he's already achieved something photographers twice his age are still striving for: He makes enough from his photos to keep taking pictures.

Brodie fell in love with photography a few years ago when a friend lent him her vintage Polaroid camera. "I took a photo of the handlebars of my BMX bike, and the Polaroid that developed blew my mind!" he wrote in our e-mail interview.

Equipped with a Polaroid SX-70 Sonar OneStep from eBay and stolen packets of its hard-to-find film, Brodie began obsessively photographing the things around him and uploading scans to his burgeoning Website (Google "The Polaroid Kidd").



Mike Brodie on the road.

Q&A ▲

MIKE BRODIE

You've said you can't have a job. Why not?

I think working is great and all, ya gotta make money, but personally I don't like having time restraints on me. I say this now, but years from now I'll feel totally opposite I suppose. Haha.

In recent work you have shot people you travel with. Are you friends with the people in your photos?

Photography has made me what I am. It pulls me in all directions. It gives and takes friends, and pushes me to move miles and miles. My desire to photograph these people in the beginning is what led me to develop such great relationships with them; some being relationships that will last clear on 'til the day I die. I'm really lucky 'cause I never used to be this social.

Why are you drawn to photography?

I don't really like getting into the "why" question; there's no tellin' really why people do what they do. Photography is especially important; images are one of the leading medias that shape our lives. There's so much bullshit out there. It's nice to see/show things you've never seen before.



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The results have blown several well-respected minds, including magazine editors and curators at Los Angeles' M+B gallery, which added Brodie to its roster and staged his first show in 2006.

Now living with his mom and brother in Pensacola, Florida, Brodie is fleshing out a new project in 35mm film, photographing his friends and fellow travelers as they hop trains around the country (see page 13). —MIKI JOHNSON

WACOM

“I gave it a whirl.”

- Adale Brewer Van Dam, *Photographer*

Adale is a professional photographer and an artist in Northern California. Several years ago, she picked up a Wacom pen for the first time at a conference and decided to give it a whirl. That's when she realized that it was a tool she couldn't live without.

Adale purchased an Intuos3 9x12 and has since found that the pen provides her with an increased level of control, improves her workflow efficiency, and helps her work more comfortably. The pen has helped Adale harness the full power of applications like Adobe® Photoshop® and Corel® Painter™ to get the finished look she wants.

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Categories are as follows:

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- **Personal Work**
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- **Nature**

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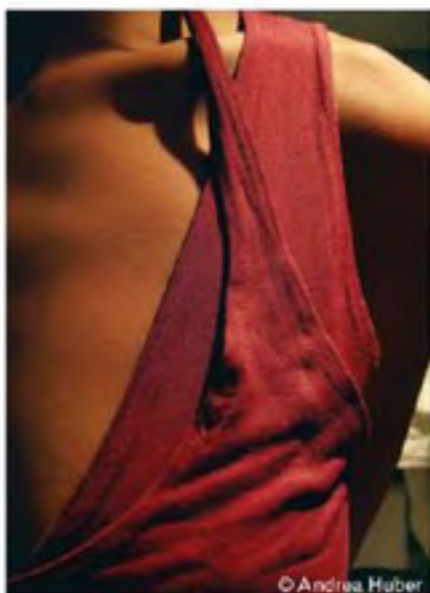
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Single Entry: \$25 **Series:** \$40 **Student Work:** \$10

An entry can be either a single image or a series of images. A series includes multiple images or pages that make up a cohesive related story. A series is limited to a maximum of 10 images. To enter the student work category you must currently be enrolled in classes.

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The criteria for judging will be threefold:

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- How well the concept fits the category
- How well the concept is executed

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STATE ^{OF} THE ART

JULY/AUGUST
2007



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cellphone



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compact

Nikon
55-200mm
DX VR
zoom

There are more products than ever in this year's Editor's Choice, coverage that required a bigger-than-ever team of photo experts. (Find out who they are on page 8.) That combined authority makes this year's Editor's Choice the go-to guide for buying your photo equipment. On the following pages you can read up about the top digital SLRs, lenses, software, camera cellphones, and printers. Then go straight to our Website, *AmericanPhotoMag.com*, where you'll find everything else, from tripods to digital storage devices and computers to camera bags. You'll also find our full-scale review of digital compacts, still booming even with the advent of the \$500 D-SLR.

**ENTRY-LEVEL
D-SLRs 32**
**ADVANCED
D-SLRs 34**
**PROFESSIONAL
D-SLRs 36**

DIGITAL RANGEFINDERS 40
SLR LENSES 42
44 CAMERA CELLPHONES
46 IMAGING SOFTWARE | FINE-ART PRINTERS.... 50

ENTRY-LEVEL D-SLRs



CAMERA OF THE YEAR

AMERICAN
PHOTO
ec
editor's choice 2007



Our image of an "entry-level" digital SLR has blurred since we put together last year's Editor's Choice issue. This year's winner, the Sony Alpha 100, is such a full-featured, versatile camera that we initially planned to put it in the Advanced D-SLR category. We changed our mind when we considered its remarkably low price. Our point is this: You don't have to spend a lot of money to get a D-SLR you can grow with.

SONY ALPHA 100

10.2 MEGA-PIXELS CCD IMAGE SENSOR

1.5X FOV CROP | 2.5 INCH LCD SCREEN

ABOUT \$630 (18-70MM F/3.5-5.6 KIT LENS ADDS \$70)

Accepts most Maxxum-mount optics in addition to initial offering of 19 Sony-branded lenses, including three co-developed with Zeiss. Saves to CompactFlash Type I/II or Memory Stick Pro Duo cards with supplied CF adapter.

If you grew up with the big five 35mm SLR brands, it may seem strange to shoot with an SLR bearing the Sony name. That said, Sony's first interchangeable-lens digital SLR doesn't come out of nowhere. The **Sony Alpha 100** inherits its ample capabilities from both the venerable Konica Minolta SLR system and Sony's own EVF line.

Chief among these is a huge legacy of lenses (see arrow at left). But it also includes the camera's sensor-based image stabilization, which steadies shots made with *any* of those lenses. There's no need to put stabilizing hardware in each and every lens that would benefit from it. The camera's image stabilization combines with good high-ISO performance—speeds go up to ISO 1600, and we shot at ISO 800 with less grain than you'd get from a comparably fast film—to give you more freedom with existing-light photography. We shot handheld at very slow shutter speeds to blur moving subjects yet keep static elements tack-sharp, which ordinarily requires a tripod.

The Alpha 100 incorporates a new Sony technology called Dynamic Range Optimization (DRO), which analyzes and manipulates RAW data in-camera, *before* processing and compression, to recover shadow or highlight detail that might otherwise be lost. (Such adjustments must ordinarily be made in RAW postprocessing.) Especially in its "plus" setting, it improved highlight detail in our Large/Fine JPEG files—in some cases lessening the need for RAW mode.

Our favorite feature is the top-mounted function dial, used to quickly adjust settings that would otherwise require delving into the menu. These include ISO, white balance, flash mode, metering pattern, AF mode, DRO mode, and image parameters such as contrast, saturation, and sharpness. All that makes the Sony Alpha 100 an advanced D-SLR at an entry-level price.

—RUSSELL HART AND JONATHAN BARKEY

At a thousand dollars, Canon's original Digital Rebel was arguably the first affordable D-SLR. Its third generation offers greater versatility and more advanced features at a much lower price. The tiny, featherweight **Canon Digital Rebel XTi** is a dead ringer for its predecessor, the Digital Rebel XT, but ups resolution from eight to 10.1 megapixels and increases the size of its color LCD (which has a wider viewing angle) to 2.5 inches.

The LCD doubles as an oversize alphanumeric status panel, showing key shooting data such as shutter speed, f-stop, ISO, and the number of shots remaining. This highly readable white-on-black display stays on except for when you're looking through the viewfinder, turning off if an eyepiece sensor detects your face—then back on again when you lower the camera. Another new XTi feature (one it shares with our professional D-SLR of the year, the EOS-1D Mark III) is its Self Cleaning Sensor Unit, which uses an ultrasonic micromotor to shake image-marring dust off the low-pass filter that protects the sensor.

The XTi's most outstanding feature, in our view, is its autofocus system. Inherited from its bigger brother, the Canon EOS 30D, this nine-point, wide-area AF array tracks focus tenaciously, making the XTi the best choice in its class for shooting sports, or anything else that's moving fast.

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MEGAPIXELS IMAGE
SENSOR

1.6X FOV
CROP

2.5 INCH
LCD
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Uses CompactFlash cards. Optional vertical grip takes two Li-ion rechargeables or six AAs. Accepts more than 60 Canon EF and EF-S lenses, including 15 with image stabilization.

ABOUT **\$685**

**CANON EOS
DIGITAL
REBEL XTi**



This classy camera is as tiny as it is affordable, but it's no lightweight in handling, features, or performance. Except for its 6.1-megapixel image sensor, the **Nikon D40** is physically identical to the newer, pricier 10.2-megapixel D40x. The D40x may have the edge in absolute resolution, but the D40's overall image quality is equivalent or better because it doesn't have to squeeze as many pixels into its sensor and thus can make the pixels larger. That reduces noise, which is very well controlled at higher ISOs. The D40's viewfinder is big enough and very bright. Its AF system is exceptionally fast, though the three large, widely spaced focus points are less well suited to moving subjects than the nine points in Canon's Digital Rebel XTi. Otherwise, the D40's 2.5fps shooting speed, unlimited JPEG bursts, and fast shutter response keep it highly competitive. It's the most comfortable small D-SLR we've used, but its size doesn't allow for a top-deck LCD. Instead, its LCD displays exposure settings, ISO, AF mode, metering pattern, and white balance—18 items in all. It's the best of its kind we've seen, as is the menu system.

In-camera postprocessing allows you to apply shadow enhancement, filter effects, cropping, red-eye correction, and image overlays to your photos.

There's no automatic sensor cleaning, but dust retouching can be done with Capture NX using a reference image shot in-camera.

NIKON D40

6.1 CCD
MEGAPIXELS IMAGE
SENSOR

1.5X FOV
CROP | **2.5** INCH
LCD
SCREEN

Saves files to SD and SDHC cards. Li-ion battery capacity is 470 shots (single) up to 2,200 shots (continuous). AF works only with AF-S and AF-I lenses, but these include VR optics.

ABOUT **\$550**



OTHER TOP CAMERAS

**ENTRY-LEVEL
D-SLRs**

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ADVANCED D-SLRs



CAMERA OF THE YEAR

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Ruggedness is an advantage that sets professional SLRs above lesser models. The very affordable Pentax K10D erases that distinction, though. Pentax's top D-SLR delivers pro-grade weatherproofing for hundreds, even thousands, of dollars less than other models with similar cladding. And none of those D-SLRs offers the K10D's combination of image stabilization, automatic dust removal, and in-camera RAW "developing" made possible by a powerful new imaging engine.

PENTAX K10D

10.2
MEGAPIXELS
CCD IMAGE
SENSOR

2.5 INCH
LCD
SCREEN

KAF2 mount accepts virtually all existing Pentax SLR lenses, older K-mount optics with some limitations.

ABOUT **\$920**

1.5X FOV
CROP

The only digital SLR at any price to combine full environmental sealing with CCD-based image stabilization and dust removal, unique in-camera image processing, a pro-level pentaprism viewfinder, and compatibility with hundreds of existing lenses. An add-on battery grip enhances vertical photography and doubles shooting capacity with Li-ion or AA batteries.

Larger, heavier, and sturdier in its construction than Pentax's existing six-megapixel D-SLRs, the ten-megapixel **Pentax K10D** defies its mid-tier price. No other model in its class is so well sealed against the elements, for example. And its bright, sharp pentaprism viewfinder is among the biggest we've seen in a D-SLR, making manual focusing easy if you're using older Pentax K-mount optics. That said, the camera's 11-point wide-area autofocus system features nine cross-type points for fast and accurate motion tracking.

Another K10D asset—one that's especially valuable in low light and with slower lenses—is its sensor-shifting Shake Reduction (SR) system. Because it's built into the camera body, it works with any ordinary, existing Pentax lens. As advertised, it let us shoot handheld and still get sharp results at shutter speeds up to four stops slower.

The K10D's brains match its ergonomic physique. Two innovative exposure modes complement the standards. In Sv (Sensitivity Value) mode—essentially "ISO priority"—we set the ISO and the camera chose the shutter speed and lens aperture. In Tv (Shutter and Aperture Value) mode, we manually set shutter speed and lens aperture, and the camera automatically adjusted the ISO to achieve proper exposure.

The K10D is unique in its ability to write RAW images as either Pentax PEF or Adobe DNG files. For us, though, the K10D's biggest "wow" is its in-camera processing capability. It allowed us to take a digital-preview test shot, adjust white balance, and see those changes live, on the LCD screen. We could also "develop" RAW images as new JPEGs and "push" or "pull" their exposure in camera—or change their size, quality, contrast, sharpness, saturation, and white balance as needed. The Pentax K10D is the only D-SLR available to offer that winning level of sophistication.

—J.B. AND R.H.

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In a crowded field of sub-\$1,000, ten-megapixel D-SLRs, this Nikon is easily the most self-assured. Essentially a scaled-down version of the pricier D200, the **Nikon D80** delivers identical image quality in a much less expensive package. We found it to be the best-handling camera in its class; dual-command dials and numerous single-purpose buttons streamline its operation. Likewise, the D80's big (0.94X magnification), bright glass pentaprism viewfinder is tops among its peers. Its 11-point autofocus system is also the most sophisticated for the money. Framing rate is ample at about 23 Large/Normal JPEGs. Worth special mention is the 2,700-shot battery, which even tells you when it's time for a replacement. Other pro-grade features include a true spot meter, wide ISO sensitivity from 100 to 3200, a mirror lockup mode that delays the shutter to reduce vibrations, and the ability to control external Speedlights wirelessly from its pop-up flash.

The D80's menu system is superbly designed; it includes 32 custom settings plus the option to save a personal menu. And we're impressed by the camera's onboard image-editing capabilities, including cropping, color effects, red-eye removal, resizing, shadow boost, and RAW frame overlays. Though the D80 lacks sensor-shaking dust removal, Nikon software uses a reference image to map dust spots and automatically retouch your photos. There's no built-in image stabilization, but the increasing number of VR-stabilized Nikon lenses makes the D80 all the more attractive to serious photographers.

10.2 CCD
MEGAPIXELS IMAGE
SENSOR

1.5X FOV
CROP

2.5 INCH
LCD
SCREEN

Saves images to SD and SDHC memory cards. Optional MB-D80 vertical grip takes two EN-EL3a Li-ion rechargeable batteries or six AAs. Compatible with both AF (full-frame) and DX (digital) Nikkor lenses.

ABOUT **\$925**

NIKON D80



The mid-sized **Olympus EVOLT E-510** hits the trifecta: It's the world's first D-SLR to combine supersonic-wave sensor cleaning, in-body image stabilization, and a "live view" system that turns its LCD into a viewfinder. The 10-megapixel model is about the same size as its eight-megapixel predecessor, the E-500, but is much improved in its comfortable handling and rounded good looks. Like all Olympus D-SLRs, this one has a Four Thirds-format image sensor. It's smaller than the APS-C-sized sensors found in other brands, but this allows comparable lenses to be made lighter and more compact. The smaller chip also gives the E-510 a higher FOV crop factor, 2X instead of the usual 1.5X or 1.6X. Unlike Olympus's E-330, which has a two-mode live view system that allows autofocus with the mirror down, the E-510 has just one live-view mode. Simply hit a button to raise its mirror and your subject appears on the LCD. This disables AF but lets you see real-time exposure and white balance changes, as well as a live histogram. Because the LCD tilts, it's great for composing high- and low-angle shots, as well as for macro and studio work. Shooting with the small but serviceable optical viewfinder is still quicker. Though there are only three focus points, AF is super-swift, particularly in continuous mode.

Aimed at serious users, the E-510 has lots of advanced features, our favorite being its LCD "super control panel." It's a brilliant alternative to hunting through a menu, offering one-finger access to 17 key settings with the four-way control pad.

**OLYMPUS
EVOLT
E-510**

10.0 LIVE-MOS
MEGAPIXELS IMAGE
SENSOR

2X FOV
CROP | **2.5** INCH
LCD
SCREEN

Saves files to both CompactFlash and xD-Picture memory cards. Full-size Li-ion battery yields up to 650 shots. Accepts nearly thirty Four Thirds-mount lenses from Olympus, Sigma, and Panasonic.

ABOUT **\$800**



OTHER TOP CAMERAS

ADVANCED D-SLRs

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> PROFESSIONAL D-SLRs

CAMERA OF THE YEAR



AMERICAN
PHOTO
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editor's choice 2007

Our choice for pro camera of the year shows why megapixels

have become a secondary issue for serious D-SLR photographers. It's one of ten models that have ten-megapixel image sensors. But Canon's Mark III shoots two to three times as fast, produces unmatched high-ISO images, works in any weather—and offers unique wireless live-view capture.

CANON EOS-1D MARK III

10.1
MEGAPIXELS
CMOS IMAGE
SENSOR

ABOUT **\$4,500**

1.3X
FOV CROP

Canon's third-generation speed demon refines its handling, adopts and professionalizes consumer features, and introduces technology found nowhere else—outperforming its competitors in nearly every way.

3 INCH
LCD
SCREEN

The Mark III's image sensor is smaller than those in Canon's full-frame D-SLRs but bigger than the chips in EOS models with a 1.6X FOV crop, making it incompatible with the EF-S lenses designed for the latter. But its modest 1.3X crop still keeps EF wide-angles pretty wide.

Canon's EOS-1D digital SLRs are prized for their raw power. It has been two years since the last new model, though, and they've ceded ground to Nikon in ergonomics and other areas. The radically revamped **EOS-1D Mark III** retakes this category. It is hands-down the world's fastest digital SLR, firing ten frames-per-second at its full 10.1-megapixel resolution—and capturing bursts of up to 110 continuous full-size JPEGs or 30 RAW frames at that amazing speed.

The Mark III's image sensor is roughly 50 percent larger than those in competing D-SLRs, so it accommodates bigger pixels that have greater sensitivity to light. Together with Canon's DIGIC III image processing, this gives the Mark III an unprecedented ISO range of 50 to 6400, superior noise control, and image quality comparable to what you'd get from other D-SLRs set two to three stops lower. Also unique is the ability to capture 14 bits of brightness information per color.

A more dramatic enhancement is the Mark III's "Live View" system. It's the first in a professional D-SLR to give you real-time, full-color, unlimited-duration previewing of the subject. You can see exactly what the sensor sees, including exposure changes, on the camera's huge three-inch LCD—though we doubt pros will abandon the traditional viewfinder for onscreen, point-and-shoot-style composition. Likewise, the camera's self-cleaning image sensor is another consumer D-SLR technology making its first appearance in a pro model.

Although the new model retains its family's sculpted looks and tight weathersealing, major improvements include a faster, more precise AF system; redesigned controls and menus for easier operation; and a special silent mode for stealthier shooting. The EOS-1D Mark III even offers a new format, sRAW, aimed at wedding and event photographers. It produces a 2.5-megapixel RAW file, proving once again that resolution isn't everything.

—J.B. AND R.H.

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HASSELBLAD H3D-39

39 MEGAPIXELS
CCD IMAGE
SENSOR

1.12X FOV CROP
(34.5mm FORMAT)

2.2 INCH LCD
SCREEN

Saves 16-bit, 50MB RAW files (at 1.4 seconds/frame) to CompactFlash, attachable 100MB hard drive, or tethered computer. Optional film magazine, waist-level finder, and ten HC/HCD lenses, including ultrawide 28mm f/4. Supplied with Hasselblad HC 80mm lens.

ABOUT **\$32,000**

D-SLRs have steadily advanced in megapixels, but medium-format digital still leaves them far behind. Megapixels aren't the only reason. The bigger format's image sensors are four times larger than the APS-C-sized chips used in most D-SLRs. That allows the **Hasselblad H3D-39** not only to accommodate 39 million pixels (enough for a billboard) but also to deliver image quality far superior to that of a D-SLR at a given ISO.

The H3D's modular components include the camera section, a proprietary digital back, and a brilliant new eye-level finder. When the company describes the viewfinder as "full-frame," it means magnification has been increased to compensate for the camera's smaller-than-6x4.5cm Imacon chip. Previous film-centric finders used crop lines to show the imaging area, and made it feel as if you were viewing the subject through a small window. By contrast, the H3D's view is huge.

Also awesome is Hasselblad's new 28mm f/4 HCD lens, equivalent to an ultrawide 19mm in 35mm terms. It's the widest lens available for medium-format digital, and like other HCD optics takes advantage of the H3D's micro-corrected focusing, which is keyed to individual lens specs and shooting data. The camera's assets are shared by the less expensive, 22-megapixel H3D-22 and 31-megapixel H3D-31. The latter has slightly smaller sensor dimensions, but its faster operation and ISO 800 sensitivity should make it attractive to wedding and portrait pros.

Dynamic range is the weak suit of most D-SLRs, making overexposure a constant worry for digital photographers. Fuji solved that problem brilliantly in its FinePix S5 Pro, using a novel image sensor that has two light-gathering photodiodes (instead of the usual one) at each of its six million pixel locations.

As with that ground-breaking model, the new **Fujifilm FinePix S5 Pro**

uses big pixels to record low and normal brightness, and small ones to capture high-light data that otherwise would be lost. It can give you beautiful results from RAW files you've overexposed by more than three f-stops—impossible with a normal digital camera.

The S3 Pro was limited by sluggish performance and mechanicals borrowed from Nikon's 35mm N80. The FinePix S5 Pro is a superior camera in this respect. It transplants the original sensor, tweaked, into Nikon's superb D200. That means you get a rugged, weather-sealed body; fine ergonomics; a huge viewfinder; and state-of-the-art AF. And you have access to dozens of Nikon lenses and Speedlights.

The S5 Pro also boasts unique Fuji assets, including impressive noise control, ISOs of up to 3200, film-simulation modes, and limited-duration live viewing. The camera delivers a healthy 3fps in standard mode or a slower 1.6fps with extended D-range. That mode also limits bursts to about 20 full JPEGs and ten RAW frames. But no other camera at any price can claim the FinePix S5 Pro's ability to wrangle contrast.

6.1 (x2 FOR
EXTENDED
DYNAMIC
RANGE)
MEGAPIXELS
SUPER CCD SR PRO
IMAGE SENSOR

1.5X FOV
CROP

2.5 INCH LCD
SCREEN

The S5 Pro's image sensor pairs large and small pixels to achieve a dynamic range (and exposure forgiveness) comparable to color negative film. Its hexagonal pixel pattern produces resolution equivalent to about eight megapixels.

ABOUT **\$1,900**

**FUJIFILM
FINEPIX
S5 PRO**

OTHER TOP CAMERAS PROFESSIONAL D-SLRs

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DIGITAL RANGEFINDERS

> CAMERA OF THE YEAR

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An impressive modern remake of a venerable camera concept, this model preserves the essence of Leica rangefinder design and operation in its great leap forward to digital capture. It allows Leica-loving 35mm photographers to shoot the way they always have—and get high-res digital image files.

LEICA M8

10.5 MEGAPIXELS
CCD IMAGE
SENSOR

1.33X
FOV CROP

2.5 INCH LCD
SCREEN

ABOUT \$4,800

Saves images to SD cards in Adobe DNG format, full-res JPEG (at two compression levels), or simultaneously as DNG and JPEG. Shoots single frames or 2fps bursts of up to ten shots.

Combines Leica's traditional rangefinder feel and operation, including manual focus by dual-image spot in center of the viewfinder, with digital capture. Accepts existing Leica M-series lenses from 16mm to 135mm, including Tri-Elmar-M 16-18-24mm f/4 ASPH (see page 44).

Though the long-anticipated **Leica M8** substitutes a 10.5-megapixel image sensor for the 35mm film used by its M-series counterparts, it looks and feels much the same as those classic rangefinders. It has their rounded, die-cast magnesium-alloy body, huge optical viewfinder, and M-type bayonet lens mount. There's even a removable base plate—except that instead of giving you access to a film chamber, it covers slots for the M8's SD card and Li-ion battery.

The transformation from film to digital required some fundamental changes, of course. These are most noticeable on the camera back, which has a bright, 2.5-inch, 230,000-pixel LCD screen surrounded by 10 buttons and a control wheel. (As with most D-SLRs, the screen isn't "live," so you use it only for image playback and menu navigation.) This simple layout provides immediate access to the top level of the onscreen menu, allowing you to check and change most settings quickly. The more familiar controls are in their customary places: the shutter-speed dial, shutter release, and frame counter on the top deck, the lens release and viewfinder frame line selector on the front. As usual with a Leica, these controls operate with a satisfying smoothness and precision.

Alas, there's no silky film-advance lever. An integral motor cocks the shutter after each shot, causing slightly more noise than manual winding with a 35mm Leica rangefinder. The shutter-speed range is a wide 1/8,000 second to four seconds, plus B, with flash sync up to 1/250 second. You can set exposure manually using three LEDs below the viewfinder frame, or use aperture-priority AE.

Existing Leica M lenses from 16mm to 135mm, all prime, can be used on the M8—manual focus only. Because the 18x27-millimeter sensor is smaller than a 35mm film frame, the focal length is effectively increased by a factor of 1.33. For example, a 28mm wide-angle lens becomes equivalent to a 37mm semi-wide in 35mm. The viewfinder displays frame lines to indicate the usable image area for lenses from 24mm to 90mm. (Shorter or longer lenses require a separate, non-focusing viewfinder that slips into the camera's flash hotshoe.)

Electronic coding on recent Leica lenses signals lens information to the M8 so that the camera's software can minimize vignetting, most apparent in the corners of wide-angle images. Leica can add coding to older M-series lenses, but even without it our vintage lenses didn't produce noticeable vignetting.

Early users of the M8 complained about color anomalies in images of people wearing black synthetic fabrics. The problem is caused by the CCD's cover glass, which is very thin for maximum image sharpness. The solution: a special UV/IR filter, two of which are now provided with the camera. —STEVE POLLOCK

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*28-388mm when converted to full size format

**In the category of photographic lenses designed exclusively for digital SLR cameras with smaller-sized imagers, researched by Tamron, Aug. 2006

For APS-C Digital

Exclusive use on digital SLR cameras with smaller-size imagers.

AF18-250mm F/3.5-6.3
Di II LD Aspherical [IF] Macro



See how Andre created this image using Tamron's 18-250mm lens @ www.howishotit.com



new

Model A18
For Canon, Nikon, Pentax, and Sony

Di II Lens designed for exclusive use on digital SLR cameras with smaller size imagers.

*This lens is not designed for use with full-size format cameras.

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1

Panasonic Leica D Vario-Elmar
14-150mm f/3.5-5.6 ASPH



LENS OF
THE YEAR

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SLR LENSES

Despite the popularity of all-purpose zooms, photographers' interest in lenses is unabated. Lenses are the number-one search item on our Website's buying guide. And digital photography has brought on a new wave of optical innovation.



Lensbaby 3G for
Medium Format

2



3

Leica Tri-Elmar-M
16-18-21mm f/4 ASPH



4

Sigma 50-150mm f/2.8
APO EX DC HSM

1

PANASONIC LEICA D VARIO- ELMAR 14-150mm f/3.5-5.6 ASPH

Panasonic hasn't had a new D-SLR since last year's DMC-L1, but its soon-to-be-released zoom—no bigger, amazingly, than the existing Leica 14-50mm f/2.8-3.5—is the Four Thirds digital system's answer to 35mm's all-in-one 28-300mm zoom. Unlike most of its full-frame counterparts, though, it has built-in optical image stabilization (Panasonic's "Mega OIS"), a valuable asset for sharp handheld shooting at its longer focal lengths. With 15 elements, including four aspherics and one ED, the 14-150mm is also the first Leica D lens to incorporate ultrasonic focusing (XSM, for Extra Silent Motor). That aids stealth with the low-profile Lumix DMC-L1 or Leica Digilux 3. Close focusing to under 20 inches permits reproduction ratios as high as 1:3. Yet for all its modern advantages, this winning lens has an old-fashioned manual aperture ring.

2

LENSBABY 3G FOR MEDIUM FORMAT

Like the Lensbaby 3G for 35mm and digital SLRs, this odd but ingenious selective-focus "normal" lens has three posts that allow you to lock its flexible bellows tubing into a specific bend that puts your sharp spot and soft areas wherever you want them. Once you've found the effect you want, you simply push a button to hold it. (You squeeze a pair of knobs to release it.) There's even a manual collar for fine-tuning locked focus. About \$390.

3

LEICA TRI-ELMAR-M 16-18-21mm f/4 ASPH

Not a zoom wanna-be, this unique lens for rangefinders offers three focal lengths, selectable with a ring on the barrel, so you don't have to change wide angles on the fly—or cheat your composition by zooming. Though you get the lens's stated focal lengths on a 35mm Leica M, it's really more useful on the digital Leica M8, where it gives you the prime equivalents of about 21mm, 24mm, and 28mm. About \$3,500.

4

SIGMA 50-150mm f/2.8 APO EX DC HSM

The focal-length range on this zoom is more meaningful than it first seems: When used on a digital SLR with an APS-C-size sensor, it's the equivalent of about 75-225mm, close to the 70-200mm (or 210mm) long valued for 35mm work. Reflecting its pro caliber, the lens's maximum aperture remains constant throughout that range, so you can maintain higher, image-sharpening shutter speeds even at longer focal lengths. Yet the lens is much lighter and smaller than a 70-200mm f/2.8 for full-frame SLRs, so handheld low-light photography is steadier and sharper—aided by the four SLD elements that give it its APO designation. Ultrasonic focusing makes AF operation fast and quiet; focusing and zooming are both internal, so the lens doesn't rotate or change in length. About \$650.

5

SONY ZEISS 16-80mm f/3.5-4.5 VARIO-SONNAR T* DT

interiors and expansive landscapes as it is for portraits on its long end. Nine aperture blades make soft areas nice and smooth. About \$700.

The only zoom among Sony's three new Zeiss lenses for its Alpha 100 D-SLR, its Zeiss optics make it sharp as can be. But we especially like its 24-120mm (equivalent) range, as useful in shooting cramped



5

Sony Zeiss
16-80mm
f/3.5-4.5
Vario-Sonnar
T* DT

8

Tamron AF
18-250mm f/3.5-6.3
Di II LD ASPH

7

Canon EF 70-200mm
f/4L IS USM



Nikon 55-200mm f/4-5.6G IF-ED
AF-S DX VR Zoom-Nikkor

9



Pentax DA*
16-50mm f/2.8 ED
AL IF SDM

10

Tokina 10-17mm
f/3.5-4.5 AF DX Fisheye

6



OTHER
TOP
LENSES

BEST
BUY

SLR
LENSES

AMERICAN
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ec
editor's choice 2007

6 TOKINA 10-17mm f/3.5-4.5 AF DX FISHEYE

This lens brings a new level of refinement to the curvy distortion of fisheye photography. Unlike fixed-focal-length fisheyes, it lets you zoom to control composition when you can't do so by changing your physical distance. Though its nominal focal-length range is the equivalent of about 15-24mm in 35mm, it actually delivers a 180-degree angle of view at its short end, narrowing to 100 degrees at the longest. SD glass helps sharpen and downsize the lens. About \$600.

7 CANON EF 70-200mm f/4L IS USM

We were always willing to trade a stop of speed for a smaller, lighter version of Canon's bread-and-butter 70-200mm f/2.8 EF, but the updated f/4 zoom adds Canon's built-in IS, mitigating the trade-off in speed. The f/4 lens's smaller size makes it easier to hold steady than its f/2.8 counterpart and portable for outdoor and travel photography. It's also the first EF lens to offer an extra stop of stabilized range—four stops total, rather than three. About \$1,060.

8 TAMRON AF 18-250mm f/3.5-6.3 Di II LD ASPH

A 14X focal-length range makes this all-purpose zoom the equivalent, when mounted on a D-SLR with an APS-C-size sensor, of about 28-390mm in 35mm. That's almost 100mm more magnifying power than 35mm's popular 28-300mm, and no other SLR lens can match it. More on the order of what you get from Superzoom EVF cameras, its range bests most of them. Put the 18-250mm on a small D-SLR like the Nikon D40, and you get something approaching the compactness of a top EVF model, but with better optics (likely) and a greater degree of photographic control (certainly). In fact, the new lens is virtually the same physical length and diameter as Tamron's existing 18-200mm Di digital zoom, and focuses to less than 18 inches, for a 1:3.5 reproduction ratio at 250mm. About \$500.

9 NIKON 55-200mm f/4-5.6G IF-ED AF-S DX VR ZOOM-NIKKOR

This update of a very affordable zoom for Nikon D-SLRs adds something useful its predecessor lacked: Vibration Reduction (VR). We think VR makes the new lens (which is the equivalent, in 35mm, of about 80-300mm) much more versatile. That's because its maximum aperture gets as small as f/5.6 when you set longer focal lengths, forcing you to use slower shutter speeds that might cause blur if VR weren't constantly compensating. Nikon may be stretching the definition of its pro-level ED glass, but this lens's image quality is excellent—better at maximum aperture, where you're likely to be shooting, than it is when stopped down. All-plastic construction keeps the price low, giving you lots of lens for the money. About \$250. —R.H.

10 PENTAX DA* 16-50mm f/2.8 ED (IF)

First in a new series of high-performance DA* lenses that includes a well-matched 50-135mm f/2.8, the 16-50mm has a focal-length range equivalent to 24-75mm in 35mm, with a consistent f/2.8 aperture. Like the new Pentax K10D, the lens is sealed against water and dust, and its front element has a special topcoat that repels the elements. Put it on the K10D body and focusing defaults to a smooth SDM-assisted AF. About \$900.



CAMERA CELLPHONE OF THE YEAR



NOKIA N95

5 MEGA-PIXEL IMAGE SENSOR
2.6 INCH LCD SCREEN
30 FPS VGA VIDEO
ABOUT **\$750**

It's not just the trendsetting five-megapixel resolution that makes this two-way slider our model of the year. All those pixels are put to the test by a Zeiss Tessar lens, and reside in an image sensor that's unusually large for a cellphone. The chip's as big as those in many compact cameras—and its pixels are bigger too, so the resolution doesn't come at the price of extra noise. Camera controls include scene modes and image editing; photo blogging and mobile Web gallery software are preinstalled. Integrated GPS, Wi-Fi, FM radio: Nokia is Finnish, but this GSM model is the Swiss Army knife of cellphones. Visit nseries.com.

Though most cellphones now come with a camera built in, few take pictures on par with a good digital compact. That's changing as manufacturers ratchet up the megapixels and wedge optical zooms into these go-anywhere, photo-ready devices.



1 Helio Ocean

2 LG VX8700



3 Sony Ericsson Cyber-shot K810i



4 Samsung Black Carbon SGH-d900



5 Motorola MOTORIZR Z8

OTHER TOP CAMERA CELLPHONES

1 Helio Ocean This two-megapixel CDMA model brings a new level of innovation to the slider phone. In vertical position, its alphanumeric keyboard pulls down from the bottom for calls. Turn it horizontally and a QWERTY keyboard slides out so that you can type, surf, and view images laptop-style on its 2.4-inch LCD. But when all the buttons are tucked away, the Ocean looks a lot like an ultracompact camera, complete with LED flash. It captures MPEG-4 video, while integrated GPS supports both Google Maps and Helio's Buddy Beacon, which alerts friends to your location (or you to theirs). The phone even comes loaded with MySpace software. About \$300 (with contract).

2 LG VX8700 Despite its extremely compact clamshell design, this CDMA phone houses a two-megapixel camera—and its fashion-forward metal-and-mirror finish should be fun to accessorize. Photo features include a night mode, white balance adjustment, color effects, and image-editing options. The VX8700 even has an old-fashioned self-timer, though you won't find a tripod socket. It also shoots QVGA video, while built-in GPS keeps track of you—and where you took your pictures. About \$180 (with Verizon contract).

3 Sony Ericsson Cyber-shot K810i As its name suggests, this Java-based GSM bar phone borrows features from Sony's Cyber-shot point-and-shoots. Its 3.2-megapixel camera has a crisp, nonzooming autofocus lens, a true strobe rather than the usual LED winklight (for much greater range and better low-light performance), and a BestPic mode that shoots a sequence of nine full-res frames in one second (so you can save the best shot). One-step Photofix adjusts exposure, brightness, and contrast after the shot; preloaded photo blogging software makes for easy uploads. When you slide the lens cover open to take pictures, buttons on the K810i's alphanumeric keypad turn into dedicated camera controls, identified by illuminated icons. A separate camera module next to the LCD shoots the user, for video calling. About \$400, in blue or ivory.

4 Samsung Black Carbon SGH-d900 Helped out by autofocus, this slim GSM slider's three-megapixel camera delivers image quality that should be sufficient for snapshot-sized prints. Want to shoot flowers? It has macro mode. A golf swing? It has a multishot option. There's even a USB connection for output to PictBridge-compatible printers, and the Carbon can display your photos—or MPEG-4 video, which it also shoots—on TV. Files can be saved on removable memory cards, as with other models here. The Carbon's Java platform supports third-party mobile imaging apps, and it comes loaded with software for viewing Microsoft Office and PDF files too. About \$330.

5 Motorola MOTORIZR Z8 Although it looks like a typical slider phone when closed, this GSM model stretches into a graceful curve when you open it to make a call. That distinctive design accommodates a two-megapixel camera with an LED flash, as well as a secondary VGA camera for video calls. A microSD slot supports cards up to 4GB instead of the usual 2GB, enough to fit a whole movie. The MOTORIZR Z8 runs a Symbian UIQ operating system and a Java platform; both allow the camera to handle third-party mobile imaging apps. HSDPA support enables extra-fast downloads and mobile Web surfing. About \$100 (with T-Mobile contract).

—AIMEE BALDRIDGE



© Ann Decamp

Santa Fe Workshops and Hahnemühle

Inspiring the
Photographers
of Today and
Tomorrow.

The Santa Fe Workshops and Hahnemühle have come together to reach out to photographers. The Santa Fe Workshops offer educational programs to inspire image makers and bring out their passion for photography.

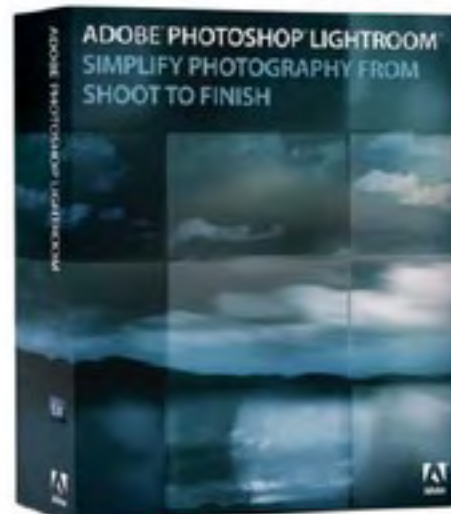
Today's technology has completely transformed the tools used to craft photographic images. The Santa Fe Workshops design their classes to focus on all the different aspects of photography. Students have used and credit Hahnemühle paper in developing their personal styles and exploring their artistic boundaries.

Jerry Courvoisier, Director of the Digital Programs at the Santa Fe Workshops, stated, "I'm impressed with the wide selection and quality of the Hahnemühle digital fine art paper surfaces. Each surface provides an elegant print for presentation. The quality produced from these paper surfaces has taken digital printmaking to a new level. Hahnemühle also provides excellent profiles on their website. This attention to detail and support for the printmaking workflow has users producing fine art quality prints right out of the box."



www.hahnemuhle.com

**IMAGING
SOFTWARE
OF THE YEAR**



1 Adobe Photoshop Lightroom 1.0

IMAGING SOFTWARE



Nondestructive editing is the buzz phrase in the big world of imaging software. Adobe's Photoshop Lightroom joins a new generation of programs that make it possible, from Apple's Aperture 1.5 to last year's Nikon Capture NX. Edit without fear.



2

Apple Aperture 1.5

3

Corel Painter X



Micro-
soft
Windows
Vista

5

4

Light
Crafts
Light-
Zone



OTHER TOP IMAGING SOFTWARE

1 Adobe Photoshop Lightroom 1.0 If you've ever wondered why so much in Photoshop has so little to do with actual photography, it may all have been in anticipation of Adobe's powerful new workflow program. Like Apple's Aperture, last year's most impressive software, Lightroom organizes, processes, fixes, prints, and shares your images—handling RAW-format shots just like any other kind of file. It does all its fixing non-destructively, allowing you to go back and rework your pictures again and again. Its refinement and smooth operation clearly reflect the wisdom gained from Lightroom's year of free public beta testing. So will it make you hang up your Photoshop for good? If you rarely dodge, burn in, or make composites—in other words, if you don't work locally on different areas of your image—you may never need Photoshop again. On the other hand, serious retouchers should consider Lightroom for its organizational, printing, and Web prowess alone. About \$300.

2 Apple Aperture 1.5 Aperture 1.0 revolutionized the way serious photographers work with digital images, by combining nondestructive RAW processing with key production and creative tools in a single, flexible workspace. The original program was limited, however, by a proprietary image library closed to other applications. This year's dramatically improved version addresses that flaw by allowing you to store your pictures anywhere you choose. And unlike the first iteration, Aperture 1.5 runs on every computer Apple currently sells. It should really be called Aperture 2.0. About \$270.

5 Microsoft Windows Vista An operating system isn't imaging software, true. But Microsoft's long-promised OS is having a big impact on the postproduction lives of PC-based photographers. You know how Windows XP ignores your RAW files if you use its photo importer? Not so with Vista. The new OS handles RAW just like any other kind of image file. Download the codec from your camera's manufacturer and you'll be able to preview files in Windows Explorer and sort them with the Photo Gallery feature. Any tags and star ratings you add to the gallery's IPTC data are visible in Adobe Bridge and searchable anywhere in Windows. It even lets you touch up photos without changing original data when you don't want to go into Photoshop. From \$200.

3 Corel Painter X The main users of this program have been artists and illustrators. Why would we include it here? Because photographers have been missing out on a powerful tool that lets them apply a range of painterly effects to their images that is far more extensive and varied than what you get from typical image editors. Just as important, Painter X integrates with Photoshop. And if you're a novice, you can have the Smart Stroke feature apply brushstrokes automatically in keeping with the photo's internal shapes, which it does with a surprisingly human touch. About \$420.

4 Light Crafts LightZone This unique image editor is a great fit for photographers who've migrated to digital from the traditional darkroom. Its simple, straightforward interface lets you easily identify the areas you want to fix based on their tonal value. Working with a grayscale version of your image (color or black-and-white) called a zone map, you lighten or darken the brightness of those areas with a slider on a gradient tool. If you want to alter the tone only in a specific part of the image, rather than everywhere that tone occurs, you can use one of LightZone's selection tools to quickly define the area. (Unlike Photoshop and much like Apple's Aperture, the tools you use stack up on a palette and can be edited without affecting original pixels.) However you make such selections, our experience is that they're very accurate, probably helped by the software's automatic tone-sensitive feathering. Basically, LightZone simulates an optical printer's thought process and approach. About \$100.

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FOUR MORE FAVES

Alien Skin BlowUp (about \$200). When your pictures need more after-the-fact resolution, you'll often get better results with a specialized plug-in than an all-purpose image editor. Through an unimposing interface BlowUp lets you size up CMYK, LAB, Duotone, and Grayscale files, in addition to the usual RGB, with smooth, sharp results.

Imagenomic Portraiture plug-in (about \$170). Healing, softening, warming, and otherwise retouching portraits in Photoshop can be arduous, especially if you have a lot to do. Imagenomic's time-saving plug-in does an excellent job of automatically smoothing and toning skin.

onOne Photoshop Plug-in Suite (about \$400).

The go-to company for great Photoshop plug-ins, onOne makes Genuine Fractals (the king of image interpolation), Mask Pro (for easy isolation of complex shapes), PhotoFrame Pro (for adding and manipulating borders), and IntelliHance Pro (for fast image improvement). This new product gives you all of them as a plug-in suite for Photoshop. (A version for Elements users is available for \$60.)

Photoshop Elements 5.0 (about \$100). For photographers new to image editing, this program is a good place to start (if you eventually want to learn Photoshop) and a fine place to stay (because it offers many of its big brother's best features). This much-enhanced new version even has an introduction to Curves.



Adobe
Photoshop
CS3

6



DxO
FilmPack

7



Nik
Dfine2.0

8



9

OTHER TOP IMAGING SOFTWARE

10

Image
Trends
Fisheye-
Hemi



6 Adobe Photoshop CS3 How do you choose between Lightroom and Adobe's new, improved Photoshop? If you rely on Photoshop for serious retouching, and never upgraded from v. 7.0 or the first generation of CS, CS3 makes a compelling case for sticking with the classic image editor. It's the first release in years to feature significant improvements to the Photoshop interface, and with improved versions of both Bridge (the image browser) and Camera Raw (the RAW file converter), you're really getting three excellent pieces of software for the price of one. CS3 also has Photoshop's first-ever dedicated black-and-white converter, which brings much more control and refinement to the task than the usual methods. Another favorite is an automatic layer alignment tool that lets you make high-dynamic-range images—seamless composites with a brightness range impossible to capture in a single exposure—from bracketed handheld photos, no tripod required. About \$640.

7 DxO FilmPack Plug-ins take a lot of the hard-ship out of image editing. That's not lost on French software innovator DxO Labs, whose powerful Optics Pro automates such complex tasks as reducing chromatic aberration, correcting perspective, and reducing noise. So when they were working on a new app that would allow digital photographers to simulate the look of particular films, we weren't surprised that their research included measuring film grain with an electron microscope. DxO FilmPack gives digital images the qualities associated with classic emulsions such as Velvia, Kodachrome, and Tri-X, as well as lesser-known films of varying speed. You can choose a given film's color palette minus its characteristic grain, if you like, or even combine the palette of one film with the grain of another—Velvia color with Tri-X grain, for example. The program even factors in the output size of your image when it adjusts the diameter of the grain it is simulating! About \$70.

8 Nik Dfine2.0 Increased image noise is inevitable at the high ISO settings so useful for low-light handheld shooting, and that's where this program can help. It relies on the same U Point technology that Nik contributed to Nikon's Capture NX—allowing one-click selection and automatic noise reduction of specific areas. You can vary the degree of reduction from one tone or color to another, according to how pronounced the noise is, keeping areas that look fine from acquiring artifacts related to the sharpening process. You can even apply noise reduction with a brush tool. About \$100.

9 Lexar Image Rescue 3 Image Rescue has long been the go-to program for photographers who fear all may be lost. It recovers and repairs damaged files on memory cards, even resuscitating photos you thought were long deleted (provided you haven't overwritten them by filling up the card). Image Rescue 3 is a totally redesigned and faster-working version of the program that can now salvage video and audio files too. Even if your memory cards are in working order, regularly wiping them clean with the software's Secure Erase can help maintain their performance. About \$30.

10 Image Trends Fisheye-Hemi Fisheye lenses take in an angle of view of up to 180 degrees, but that coverage comes at the cost of distortion—the bulge that gives them their name. Rectilinear wide-angles keep straight lines from bending but don't go as wide as fisheyes and cost much more. If you want super-wide coverage without the distortion or the high price, run your photos through Fisheye-Hemi, which has plug-ins for full-frame and circular fisheye lenses. The program not only straightens the fisheye's extreme curvature but does so without the usual need to crop either side of the image. About \$30.

—DEBBIE GROSSMAN AND J.B.



EXCURSION

EXPLORATION

EXHILARATION

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FINE-ART PRINTERS



PRINTER OF THE YEAR

**AMERICAN
PHOTO
ec**
editor's choice 2007



HP DESIGN-JET Z3100

12 INKS
PIGMENT-BASED

24 INCH
AND
44 INCH
PAPER SIZES

130 ml
CARTRIDGES
40 GB
BUILT-IN
HARD DRIVE

Built-in spectrophotometer allows automatic profiling of any paper; four black/gray inks produce monochrome images on par with silver halide paper.

ABOUT **\$4,100**
(24-INCH MODEL)

Big prints are the order of the day in the lively world of fine-art photography. That's why this year's models are all large format, producing long-lasting pigment-based prints from 17 to 44 inches wide. Their output matches or exceeds the quality of comparable silver halide prints. Bigger is apparently better.

When HP set out to challenge Epson and newcomer Canon in the large-format pigment printer category, it knew it had to do something different to attract the attention—and the business—of serious photographers. But the difference between **HP's DesignJet Z3100** and competing models is more than just a marketing ploy. The 12-ink Z3100 (available in two sizes, for 24- and 44-inch-wide prints) and its eight-ink sibling, the Z2100 (which comes in the same two sizes), are the first inkjet printers to incorporate a built-in, professional-level spectrophotometer. This feature removes the guesswork from the all-important task of paper profiling.

Instead of searching for the paper you want to use on the printer's profile menu, or struggling to find the closest match, you simply load a sheet or roll of it and answer a couple of onscreen questions. In less than half an hour the Z3100 creates a custom profile, saving it automatically into the correct directory on your computer. The message from HP: You don't have to use a printer maker's own papers to get spot-on prints.

There are other reasons the Z3100 is an inkjet printer's dream, however. It has a built-in 40GB hard drive, for spooling files and storing profiles. It has a Web server, also built-in. (continued on page 86)

2 **Epson Stylus Pro 3800** This impressive model makes 17-inch pigment printing more affordable than we ever thought it could be. In fact, the new printer sells for \$500 less than Epson's own 17-inch Stylus Pro 4800, one of last year's top inkjet contenders. Yet the Stylus Pro 3800's print quality easily matches that of the SP4800, largely because it uses the same UltraChrome K3 ink system.

How do you reduce the cost of a large-format printer so dramatically? Partly by not incorporating a roll paper holder and cutter. (The SP4800 has both.) Along with the SP3800's smaller cartridges (80ml as opposed to the SP4800's 110ml or 220ml), that change also allowed Epson to make a much more compact printer—27 inches wide by 15 inches (continued on page 86)

**BEST
BUY**

Epson
Stylus
Pro 3800

2



1 Canon imagePROGRAF iPF8000

This model continues Canon's impressive entry into the large-format inkjet printer market, filling in the space between last year's 17-inch iPF5000 and the 60-inch iPF9000. Using the same pigment-based Lucia inks, which (continued on page 86)



1 Canon imagePROGRAF iPF8000

**OTHER
TOP
PRINTERS**



AMERICAN PHOTO & POPULAR PHOTOGRAPHY

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August 7–18, 2007

Nikon Professional Photographers: Daniel J. Cox and Rob Van Petten



© Jaap Hart

Greece

Reflecting off the calm waters of the Aegean Sea, the islands of Greece stand as sparkling vestiges of classical mythology. Capture lasting images from the island of Mykonos—the island of the giants—with its magnificent sandy beaches, traditional villas, flowered balconies, mosaics, and seaside tavernas. Visit the birthplace of Apollo and Artemis on the island of Delos, explore the black sandy beaches of Santorini, and capture the quintessential architecture of Oia. All of these “jewels of the Aegean” await you as the Mentor Series photography workshop sets sail for the islands of Greece!

Nikon Professional Photographers: Reed Hoffmann and Kevin T. Gilbert

Sept. 16–24, 2007

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Antarctica



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Capture the pristine beauty of the Antarctic Peninsula on the Mentor Series' maiden voyage to Antarctica! From the fringed ice cliffs and towering icebergs to unique marine and animal life, this voyage promises rare and gorgeous photographs while providing an enriching and educational adventure. Embark from the world's southernmost city at the tip of Argentina, then set forth to the Drake Passage, passing Tierra del Fuego and the South Shetland Islands. Aim your viewfinder to the breathtaking glacier formations of Lemaire Channel, where humpback whales, killer whales, penguins, and elephant seals thrive. In the Antarctic Region, capture the black volcanic sand at Whaler's Bay, the majestic floating icebergs of Paradise Bay, and the tremendous ice shelves and blue-eyed cormorants at Port Lockroy. Photographers and travelers, join Nikon and the Mentor Series for this not-to-be-missed voyage to Antarctica!

Nov. 29 – Dec. 11, 2007

Nikon Professional Photographers:
Tom Bol and Rosanne Pennella

Charleston, SC



© Tony Sweet

Step back in time to a city brimming with Southern hospitality and charm, when Mentor Series heads to Charleston, South Carolina! With the timeless elegance of colonial architecture, horse-drawn carriages, and cobblestone streets, this historic city provides an ideal backdrop for picturing Southern life. From the white sandy beaches of the Atlantic Ocean to the well groomed, private gardens along Battery Park, vivid, extraordinary imaging opportunities here are limitless. With the brisk ocean breeze at your back, capture local fisherman at sunrise as they prepare their nets along the wharf at Mount Pleasant, or sharpen your landscape photography skills while exploring the untouched beauty of the barrier islands and the diverse wildlife that surrounds. Enjoy the history and tradition of an enchanting American destination. Join us in Charleston, South Carolina this Fall!

Nikon Professional Photographers:
Tony Sweet and Steve Simon

November 9 – 11, 2007

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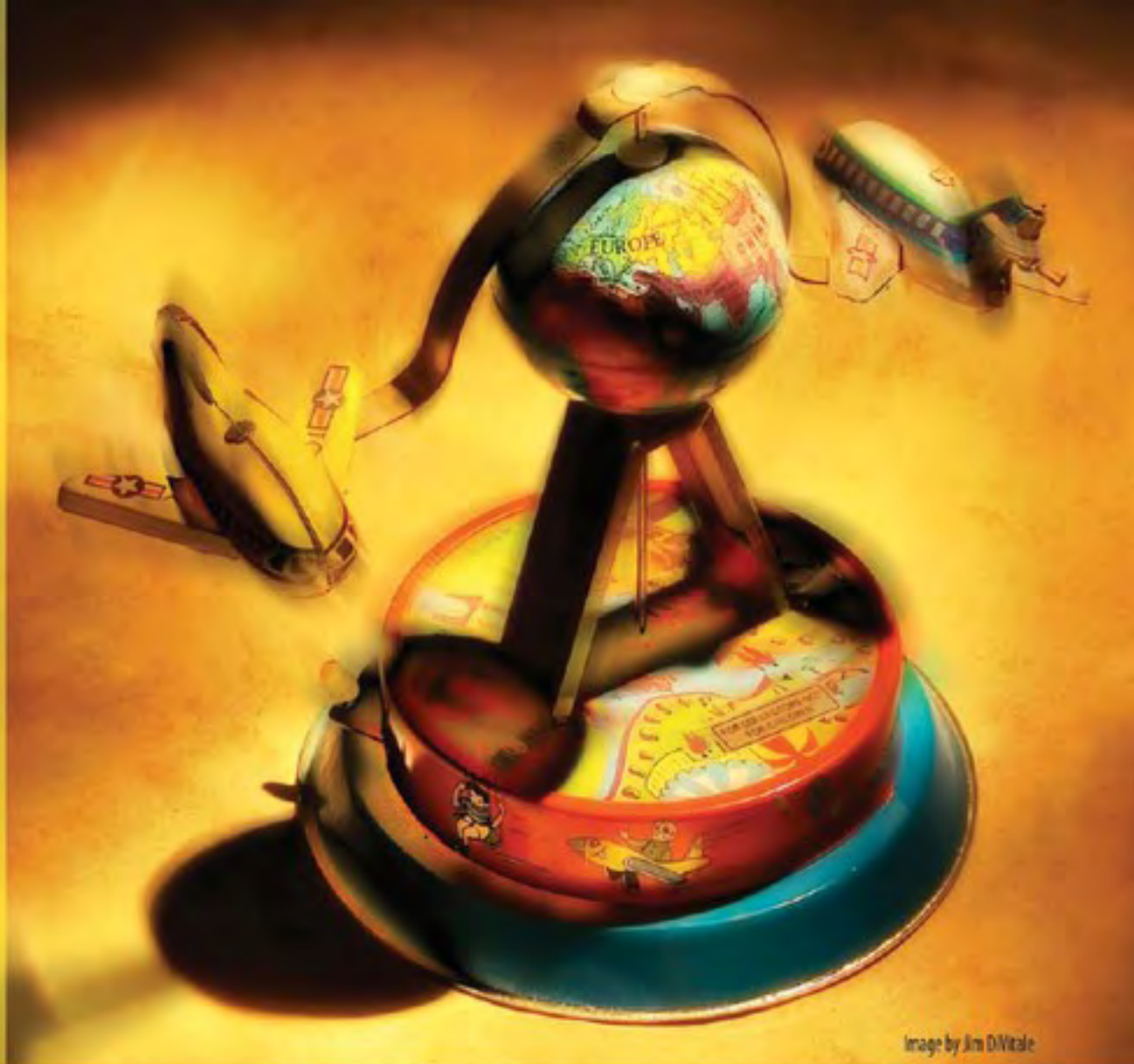


Image by Jim DiViale



Kevin Ames



Eddie Tapp



Jane Conner-ziser



Dave Montzambert



Julianne Kost



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Bob Coates



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Visions of ROCK

**THE MUSICIAN
AS VISUAL ARTIST**

JULY/AUGUST 2007

AMERICAN
PHOTO

P O R T F O L I O

Introduction

WHEN MUSIC MAKERS BECOME PICTURE TAKERS.

BY MARK SELIGER



Mark
Seliger

The idea for this special portfolio came about simply from watching and listening to the rock stars I have photographed in my own studio. Over and over again I noticed that they were very interested in what I was doing. They would ask me questions. All the right questions.

That's the way it was with Lenny Kravitz, with whom I worked on a book in 2001. He was so interested that I went out and helped him buy a 35mm point-and-shoot. And he has a tremendous eye, an unusual eye.

When I photographed Lou Reed for the book *In My Stairwell* in 2005,

he was lusting after the large-format cameras in my studio. He had already published books of his own photography, but he wanted to take his work to another level.

It was the same with Jakob Dylan, whom I have known for many years. His interest in photography started because one day he said to me, "You know, I need a hobby. I've always loved photography, but I want to see if I can develop that a little." I gave him a 35mm point-and-shoot as a gift, and he just took off with it.

What struck me in all these cases was the enthusiasm photography created in these musical artists. When Jakob called me to tell me how much he wanted to be part of this portfolio, there was an excitement in his voice that I hadn't heard in a long time. He didn't want us to publish work he'd already done, so he went out and shot all new photographs. When he was done he called me and said, "It was so much fun. I felt as good as I did when I wrote a great song."

The pleasure of photography may be greater for musicians than for other people. The process of making music is long and arduous. For a musician to go out with a camera and spend the afternoon in beautiful light taking pictures and having the immediacy of seeing the image—that can be a special delight.

I think it's also about keeping memories. When I spoke with Patti Smith about her relationship with photography, I was amazed at her stories about Robert Mapplethorpe, and all the memories she has about every picture she has taken—the people she met, the conversations she had. It's a particular way of thinking.

In that sense, this project is about the very things we are doing at the 401 Project gallery, where the work in this issue will be exhibited in September. The purpose behind the gallery is to encourage photography in many different areas. It is about the experience and the importance of photography in our world.

© MARK SELIGER



Seliger (kneeling behind his 8x10 camera) and assistants shooting Bruce Springsteen for Seliger's book *In My Stairwell*.



© GERED MANKOWITZ/COURTESY GOVINDA GALLERY

Foreword

MUSICIANS' PHOTOGRAPHY TAKES CENTER STAGE.

BY CHRIS MURRAY



Chris
Murray

My interest in the relationship between music and photography began in November 1984 while preparing for Annie Leibovitz's first exhibition. I presented her work from *Rolling Stone* in Washington, D.C. at the Govinda Gallery, which I founded in 1975. Marking the publication of her first book, *Annie Leibovitz: Photographs*, the exhibition featured portraits of cultural icons such as Meryl Streep, Bob Dylan, Tom Wolfe, and Steve Martin. From that show I bought my very first Leibovitz photograph, a color portrait of a naked John Lennon holding on to a fully clothed Yoko Ono. It is a compelling image that embodied two things I loved—John Lennon and rock and roll. When I mentioned the photo to Annie, she told me that John was murdered the same day she took it, on December 8, 1980. At that moment I realized that image was not only a good photograph, it was a historically important one as well.

That realization was an epiphany for me, and I decided then and there to champion a previously unrecognized genre: photographs documenting the history of music, specifically rock and roll, the blues, and jazz. At the beginning of the 1980s, photography had only recently come into its own as a respected art form, and curators, auction houses, and collectors didn't yet value photographs of rock-and-roll musicians, in part because rock and roll itself was fairly new and still fighting for legitimacy. A quarter-century later, no one can deny that rock and roll—and photography of its iconic figures—is deeply embedded in our cultural consciousness and history.

Just as photographs of rock-and-roll musicians are finally being acknowledged as fine art, rock-and-roll musicians working in visual mediums are finally being recognized for their multifaceted talents. In 2000, Govinda Gallery presented a collection of drawings by the talented bassist Klaus Voorman, best known for creating the cover art for The Beatles' *Revolver* album. Over the past few decades other highly acclaimed rock-and-roll musicians such as John Lennon, Jerry Garcia, Ronnie Wood, Bob Dylan, Paul McCartney, and Donovan have made waves in the visual art world.

This issue of *American Photo* is yet another testament to the growing cross-pollination between music and art. Graham Nash, the "N" in the legendary band CSNY, is an excellent example. A photographer and collector for the past three decades, he established Nash Editions in 1990 and pioneered fine-art inkjet printing, a major innovation in the development of contemporary photography. Former Velvet Underground front man Lou Reed uses this method to print his photographs, which have been exhibited at several museums and galleries. Patti Smith may be better known for her poetic songwriting than for her photography, but her extensive writing on the subject attests to her passion for the medium.

Musicians' ability to compose, improvise, and entertain are talents that easily can be applied to photography. Through performance and

songwriting, they have honed their sense of dramatic narrative and often provide insightful social commentary. Musicians are poets deeply familiar with the thematic elements of beauty, love, and the myriad other emotions that affect our lives. Long hours recording with many different musicians have taught them that creativity can be collaborative. Each of these qualities is also an essential part of being a photographer.

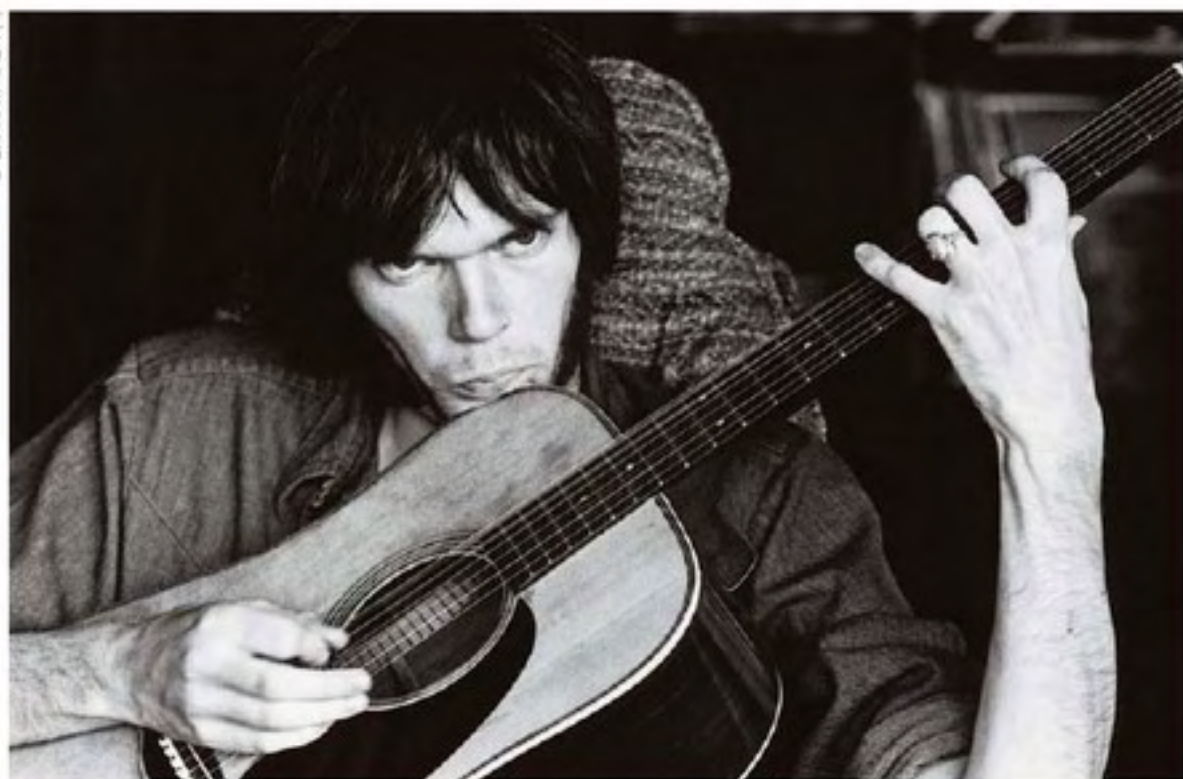
While photography's place in the fine-art hierarchy has been secured, the appreciation of rock-and-roll musicians as visual artists has just begun. Today, with some of the best musicians working seriously in the medium of photography, we have a wonderful new collaboration between these two realms to discover and enjoy.

Chris Murray recently organized the first exhibition by music photographer Joel Brodsky, whose images of soul musicians are on view at the Stax Museum in Memphis through August 26. Last year Murray edited Patti Smith: American Artist by Frank Stefanko (see page 24), and currently he is editing John and Yoko: A New York Love Story by Allan Tannenbaum for Insight Editions.



Mick Rock's "David Bowie, Saxophone Sessions."

© MICK ROCK/COURTESY GOVINDA GALLERY



Graham NASH

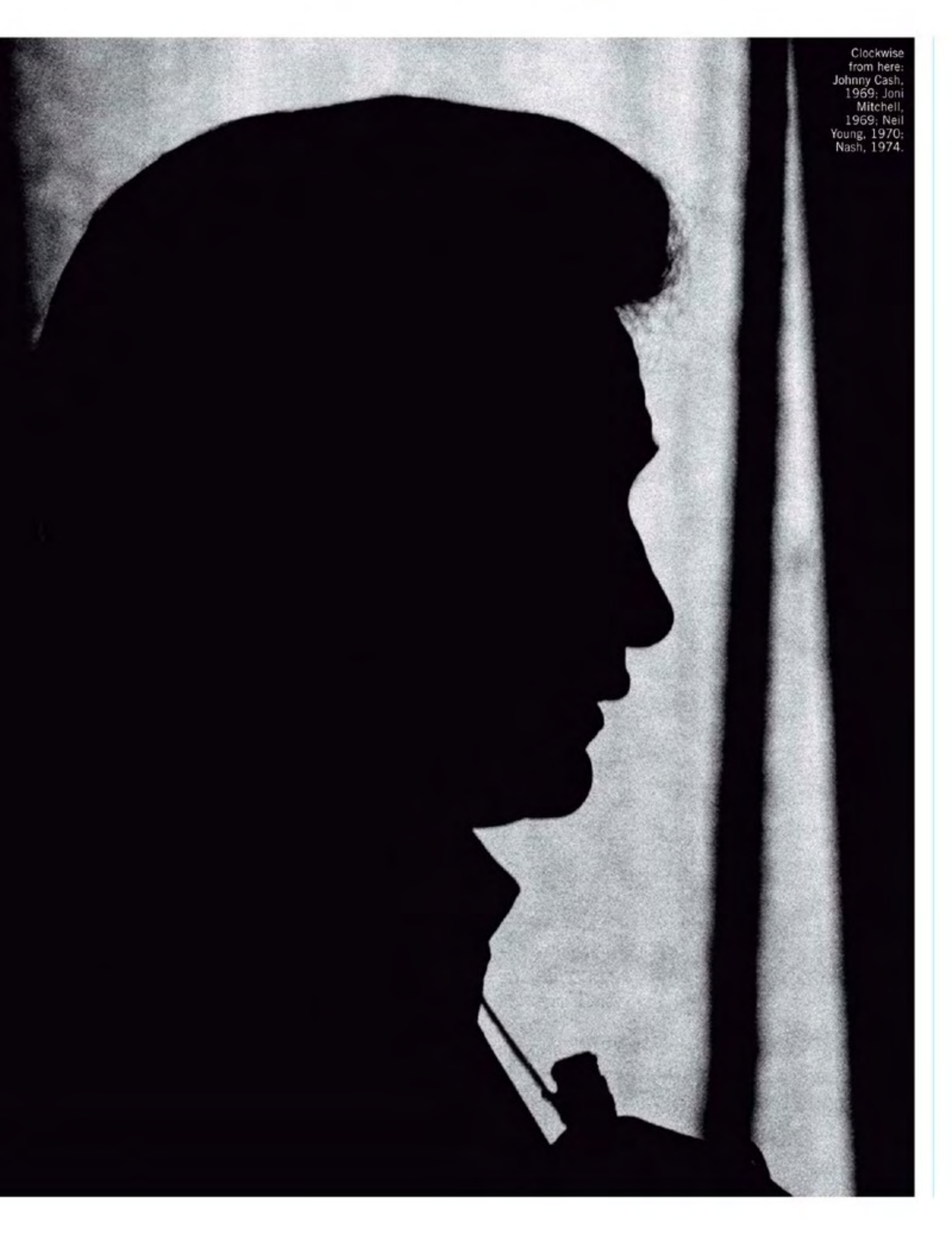


“

**MUSIC AND PHOTOS ARE
PART OF THE SAME
ENERGY. IT'S JUST, WHERE
DO I WANT TO
POINT THIS ENERGY BEAM?**

”

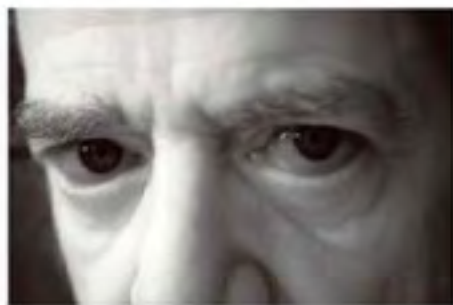
Bands: The Hollies; Crosby, Stills, Nash & Young.
Photo publications: *Eye to Eye: Photographs by Graham Nash* (2004); *Nash Editions: Photography and the Art of Digital Printing* (2006). ★ **Aside from his music,** Graham Nash can stake a claim to fame as a digital-imaging pioneer: He was the first person to use an Iris inkjet printer to create fine-art photos. Nash Editions, founded in 1990 by Nash and partner R. Mac Holbert, is the world's first fine-art digital printmaking studio. But Nash's love affair with photography began decades earlier, before he became a musician. “I've always carried a camera around,” Nash recalls, “but I never shared my images except with close friends.” At the urging of singer Joni Mitchell, Nash began showing his photos in the '90s; a traveling exhibition was to be at the Morrison Hotel Gallery in Los Angeles this summer. “This is a strange world to me,” Nash says of the gallery circuit. “I've generated a certain amount of respect for doing thoughtful work in music. It's very different to open yourself up to a different discipline. But I love it—and I'm learning more every day.” —JACK CRAGER



Clockwise
from here:
Johnny Cash,
1969; Joni
Mitchell,
1969; Neil
Young, 1970;
Nash, 1974.

Musical legacy: Leader of the Velvet Underground, godfather of punk and alternative rock. **Photography publications:** *Emotion in Action* (2003), *Lou Reed's New York* (2006). ★ **Perhaps no single rock-and-roll figure** is more closely associated with New York City than Lou Reed. Spanning five decades, Reed's observant, provocative songwriting has delineated the city's street life in all its grit and glory. Since the late 1980s, Reed has also been photographing on the wild side, usually focusing on urban scenes with various cameras, his favorites being Contax 35mm SLRs with wide-angle Zeiss lenses. "I have this really beautiful jewel lens that I treated myself to finally, after much wondering whether I should just wear it as jewelry or actually use it," says Reed. "I'm a big fan of great engineering." Having been published in a lavish 2006 book by Steidl (see Books, page 24), Reed's photography is featured in an exhibition that has traveled from Milan to Madrid to Pittsburgh's Andy Warhol Museum—fittingly, as Warhol was an early mentor. Like much of his music, Reed's visual work tends to be bold and experimental, melding dreamlike moods with swashes of streaming lights and dramatic skylines. "As with everything else I do, my photos are about emotion," he says. "When a photograph works, I have a bodily response. I don't have to think about it much. Just like with music."—J.C.

“
**I THINK MUSIC AND
PHOTOGRAPHY ARE PART
OF THE SAME THING:
IT'S RHYTHM, LIGHT, AIR,
MOVEMENT, FOCUS—
AND MORE FOCUS.**
”

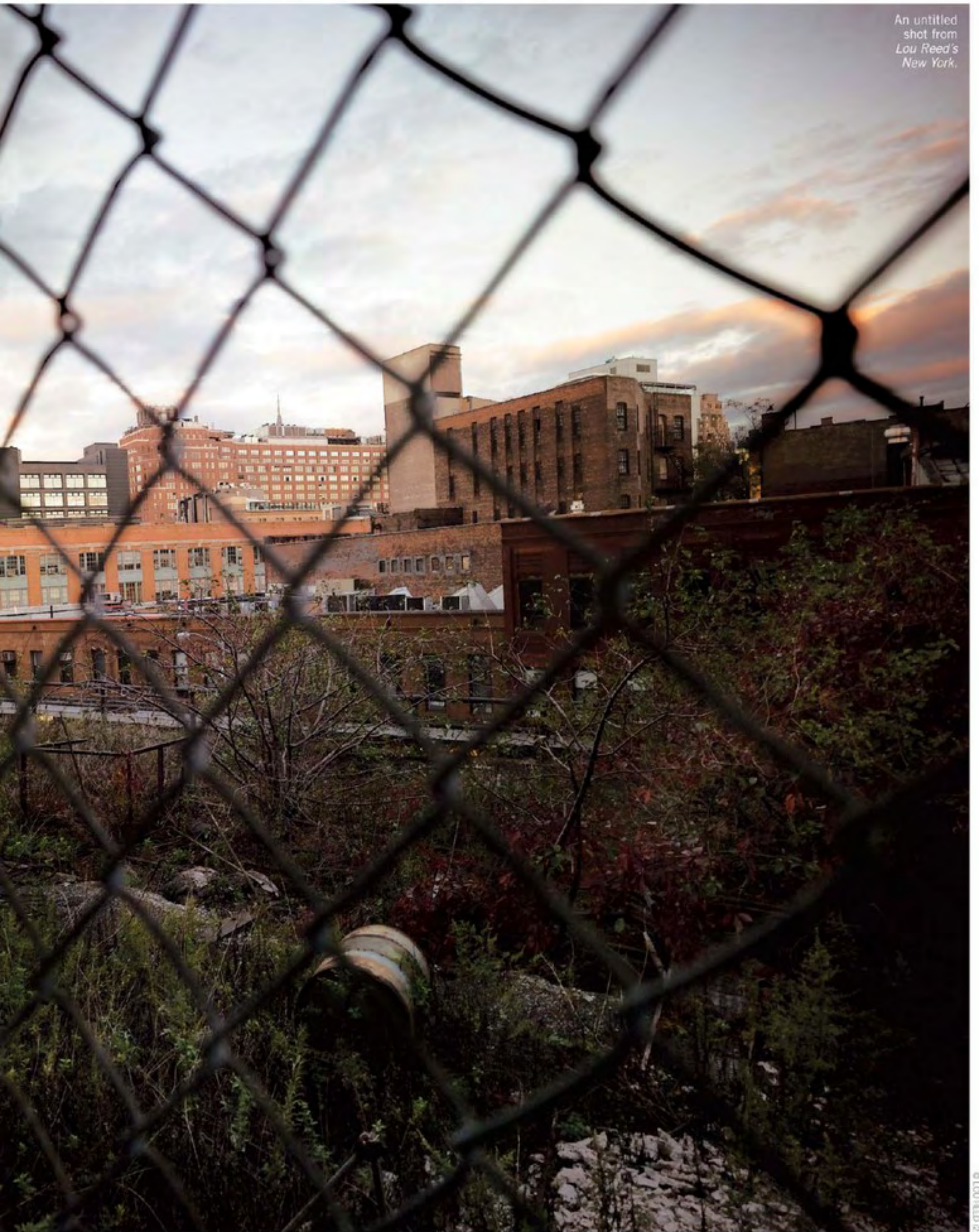


Lou REED

P O R T F O L I O



An untitled
shot from
*Lou Reed's
New York.*





Most famous lyric: "Jesus died for somebody's sins, but not mine."

On photography: "It is part of my daily life." ★ **"Music for me is** a collaborative process, while taking pictures is solitary," says Patti Smith. A legend of punk rock, Smith's connections with photography predate her musical career. "When I was quite young, in the mid-1950s, I was rummaging in a trash heap in search of treasure, and I unearthed a stack of *Vogue* and *Harper's Bazaar* magazines tied with a red string," she recalls. "The quality of the work in them was high. I was drawn to the photographs of Irving Penn. That was the beginning of a lifelong interest in photography." Later, while working in a bookstore in Manhattan, she met Robert Mapplethorpe; it was the beginning of a personal and artistic relationship that would last until Mapplethorpe's death in 1989. He photographed her many times and turned her into a rock icon with his cover photo of her breakthrough 1975 album *Horses*. Throughout, she maintained her own passion for photography, shooting in the 1980s with a subminiature Minox and, more recently, with an old Polaroid 250. "I began taking still-life images, partly in response to the death of many friends and loved ones," she says. "The images pleased me emotionally and aesthetically." —DAVID SCHONAUER



© PATTI SMITH (4)

Smith's
atomo-
spheric
studies.

Patti SMITH

P O R T F O L I O

“
**I WOULD COMPARE THE MEDITATIVE
PROCESS OF PHOTOGRAPHY
WITH THE ACT OF WRITING POETRY.**
”





John MAYER



Alicia Keys
by John Mayer
(left).

Greatest Hits: "Your Body is a Wonderland" (2002), "Daughters" (2004), "Waiting on the World to Change" (2006). ★ **In his song "3X5,"** John Mayer ponders a question that haunts many photographers: Does putting a camera to your eye prohibit you from genuinely experiencing the world around you? "Didn't have a camera by my side this time, hoping I would see the world with both my eyes," he sings, but as his image of Alicia Keys suggests, Mayer also sees clearly when he does have his camera by his side. Since hitting it big in 2001 with his album *Room for Squares*, Mayer has showcased his diverse talents on his blog, in a monthly column for *Esquire* magazine, and through his growing interest in photography. Let's hope this Renaissance man was just being hyperbolic when he wrote: "Today I finally overcame tryin' to fit the world inside a picture frame." —MIKI JOHNSON

//
**I'M NOT
COLOR BLIND,
I KNOW THE
WORLD IS BLACK
AND WHITE.**
//

Perry Farrell's
photo of
his wife, Etty.





A celebratory moment.

“
**SOUND IS A VERY SUBTLE
 FORM OF ENERGY.
 CAPTURING THIS ENERGY
 CAN EVEN SET THE BODY
 IN MOTION—WHICH MAKES
 FOR A GOOD PICTURE!**
 ”

P O R T F O L I O

Perry FARRELL

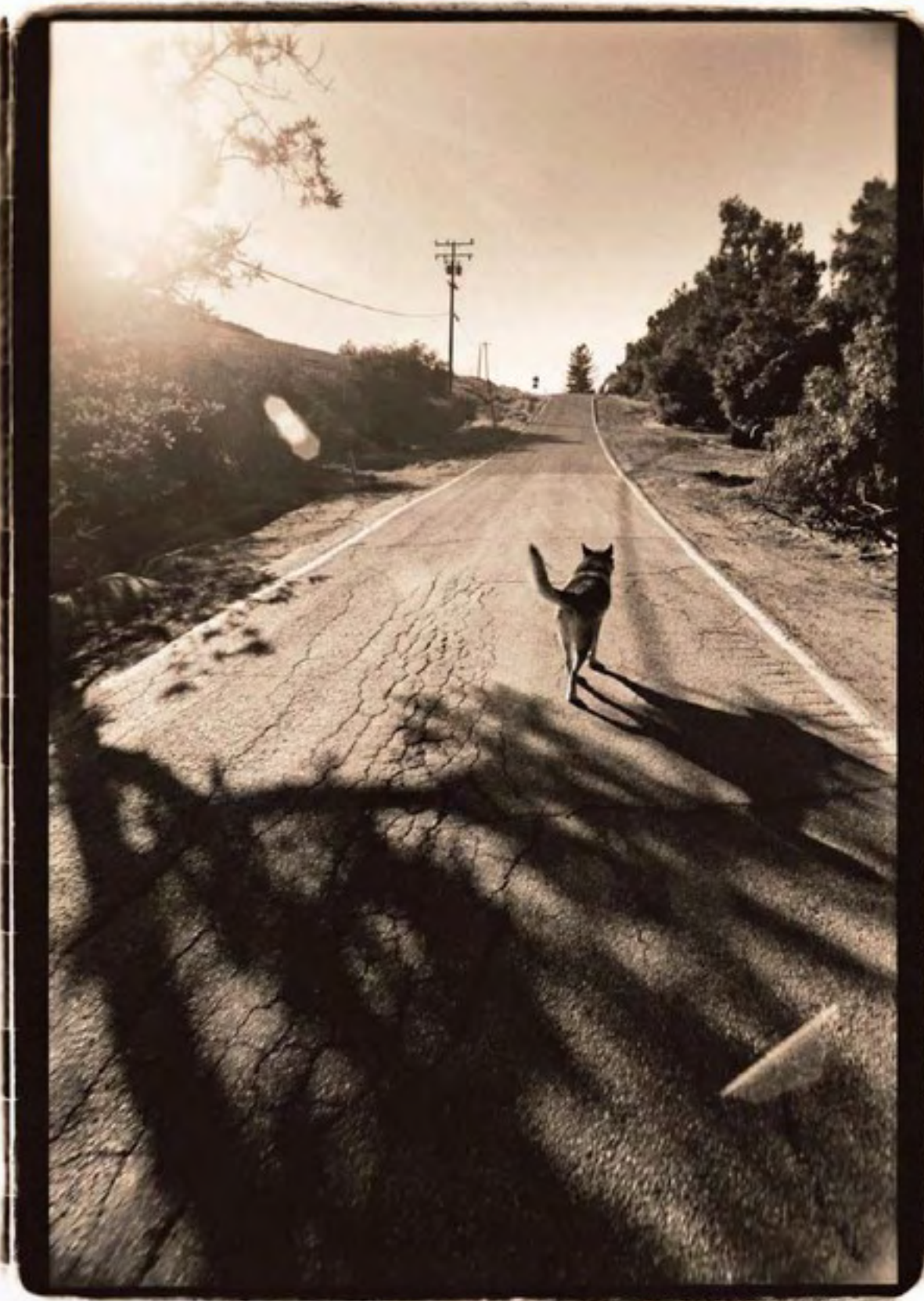
Bands: Jane's Addiction, Porno for Pyros. **Photography publication:** Album covers for the above. ★ **As the voice and leader** of the pioneering alt-rock band Jane's Addiction, Perry Farrell personified not only the group's influential sound but also its provocative image. Farrell's risqué album-cover art helped put the band on the map—and got its records banned by American chain stores like Wal-Mart (prompting generic alternative covers to be created by the Warner Brothers label). Founder of the Lollapalooza rock festival, Farrell later headed the band Porno for Pyros and pursued a solo career, but photography has been his abiding avocation. “My father had cameras floating around in his closet,” recalls the 48-year-old Farrell (who lists his age as “timeless”). “I love photos because, being that we are in constant motion, moments pass and then cease to exist again. The photograph suspends life for us. You need only to look to relive.” —J.C.



Farrell and band during a video shoot.



Dylan shot
these pictures
of California
specially for
American Photo.



JACOB DYLAN III

“
**IN A SENSE, ALL
THINGS CREATIVE ARE
SIMILAR. THE EYES AND
EARS AREN'T THAT
FAR APART...LITERALLY
OR CREATIVELY.**
”



Band: The Wallflowers. **Greatest Hits:** "One Headlight" (1996), "6th Avenue Heartache" (1996). ★ **Jakob Dylan is used to** reinventing himself. After years spent avoiding talking about or even acknowledging his famous father, he opened up and agreed to talk about himself and even his earlier reticence. About that time, a reinvented version of his band, The Wallflowers, hit its stride with 1996's *Bringing Down the Horse*, which went quadruple-platinum. Now more comfortable with his own place in rock history, Dylan is reimagining himself as a photographer, as well as a musician. These images provide a new, more tangible glimpse into his private life, which is no longer locked but still closely guarded. —M.J.

© CHAPMAN BACHLER



Jakob Dylan

Jakob DYLAN

P O R T F O L I O



P O R T F O L I O

Bryan ADAMS



Greatest hits: "Cuts Like a Knife" (1983), "Summer of '69" (1984), "Everything I Do (I Do It for You)" 1991. **Photography publication:** *British Vogue*, *Tatler*, *L'Uomo Vogue*. ★ **Canadian-born Bryan Adams** once told *Rolling Stone* that in high school he was too into his music to pay attention to girls. He got past that awkward phase, particularly when he launched a successful second career as a portrait photographer in the late 1990s. His list of subjects includes British Prime Minister Tony Blair and actor Mickey Rourke, but it is the women in his pictures—from model Tereza Maxova to Hillary Clinton to Queen Elizabeth II—who obviously move him. Adams began taking pictures to document his life on the road, and he got advice from a good friend, the late photographer Herb Ritts, who lent him his studio "on and off" for an entire summer. That's when he began seeing the serious possibilities of photography. "I did some snaps of Linda Evangelista that got published in Canada by *Flare* magazine, and then *Marie Claire* in the U.K. hired me," he says. He shoots with everything from a Mamiya RZ and Phase One digital back to a "lovely old" Rolleiflex 2.8F when he goes on tour. —D.S.



“
IN MUSIC AND
PHOTOGRAPHY, YOU
START
WITH NOTHING AND
TRY TO MAKE
SOMETHING BEAUTIFUL.
”

Clockwise from
here: Model
Tereza Maxova,
2005; Queen
Elizabeth II,
2001; Hillary
Clinton, 2004.



Fleetwood shot
this field of
poppies with a
35mm SLR.



Mick FLEETWOOD



Greatest hits: Multi-platinum albums *Rumours* (1977), *Fleetwood Mac* (1975), and *Tusk* (1979). **Photo exhibition:** On view at Célébrités Galleries in Wailea, Hawaii, through August, with a catalog published by Celebpub Inc. ★ **Mick Fleetwood has been taking pictures** since the mid-1960s, when the group he formed with John McVie was a hard-edged British blues band that sounded very different from the California pop sensation it would later become. Drummer Fleetwood documented the band's journey with a Canonet GIII compact rangefinder, a Leica CL, and Nikon 35mm SLRs. "John McVie and I both got into taking photographs, and thank God we did, because we have this lovely library of stuff," says Fleetwood, now 60. "But about five or six years ago, I started making photos as a sort of private project, all landscapes." Fleetwood created an exhibition of impressionistic, 14x20-inch prints. "What I've always loved about music, and photography too—it's all in the beholder," says Fleetwood. "And it's about the moment, it's about the passion, it's about doing something. Just pick up the camera and start taking pictures! I tend to feel most proud of things that are simply of the moment—I just sit on a hillside and think about what's right and what's wrong, and there's the result." —J.C.

//

**LIKE MUSIC,
PHOTOGRAPHY IS A FORM
OF UNIVERSAL
LANGUAGE THAT CAN
COMMUNICATE AN
ARRAY OF MESSAGES
AND CAN BE A
VERY POWERFUL TOOL.**

//



"Montserrat,
1981."



Andy SUMMERS

P O R T F O L I O

Band: The Police **Photo books:** *Throb* (1983), *Light Strings: Impressions of the Guitar* (2004), *One Train Later* (2006), *I'll Be Watching You: Inside the Police, 1980-1983* (2007). ★ **Like many people who** take up photography, Andy Summers simply wanted something "creative" to do while traveling. Back then, in the early to mid-1980s, Summers was traveling a lot as the guitarist of what was arguably the most popular rock band in the world. He shot backstage, at rehearsals, in hotel rooms—anywhere he could capture his own private life, as well as the lives of drummer Stewart Copeland and front man Sting. "It was the notion of creating a visual resonance to the life I was experiencing," he says of his pictures. While Summers has worked on a number of photographic projects over the years, his early images have taken on a larger importance in musical history. This summer, as The Police reunite for another tour, he is bringing out a collection of photos in a limited-edition book, *I'll Be Watching You: Inside the Police, 1980-1983* (see page 24). "I find it impossible to do photography as a hobby," he says. "The word 'passion' is more appropriate. I think it is possible that music and photography inform one another." —D.S.

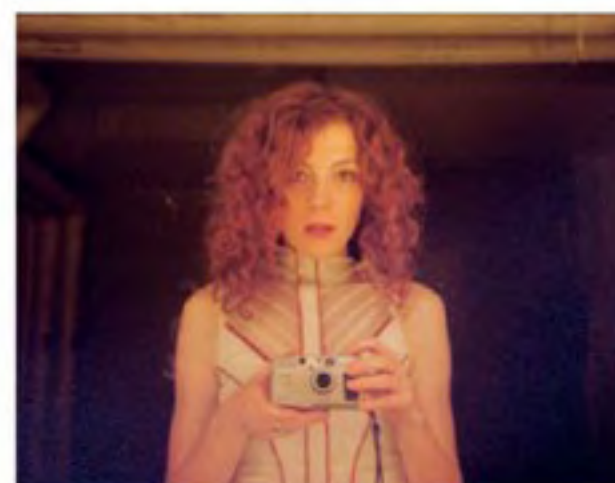
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**THAT DECISIVE MOMENT
WHEN YOU KNOW
YOU GOT A GOOD SHOT HAS
A DISTINCT TWANG.**

//

"The
Swedish
Incident,"
1999.





© MELISSA AUF DER MAUR '21

Melissa AUF DER MAUR

P O R T F O L I O

Bands: Hole, Smashing Pumpkins. **Photo education:** Majored in photography at Concordia University, Montreal, Quebec. ★ **Melissa Auf der Maur was rocking** as the bass guitarist for the Courtney Love-fronted group Hole when she made the image at left. "I call it 'The Swedish Incident,'" says Auf der Maur, who played with Hole from 1995 until the band broke up in 2002. During a large rock concert in Sweden in 1999, Love called for people in the audience to join the band on stage. What followed was rock mayhem, and the making of a remarkable image.

"I've been doing photography a lot longer than I've been doing music," says Auf der Maur, who studied both art and music as a child. "Since I was 12 I have desperately not wanted to forget anything." While on tour with her various bands, she would set up cameras (35mm Nikon point-and-shoots, as well as more exotic cameras such as a Lomo and a German panoramic model) with shutter and timer releases on the stage floor, next to her bass pedals. She could play and photograph at the same time. "When I'm making music, I think about photographing it," she says. —d.s.

“
MUSIC IS SHARING,
BETWEEN BAND AND
AUDIENCE. PHOTOGRAPHY
IS YOU ALONE.
”



Lenny KRAVITZ

P O R T F O L I O

Greatest hits: "Are You Gonna Go My Way" (1993), "Fly Away" (1999), "American Woman" (1999). **Inspired by:** Bruce Davidson, Helmut Newton, Seydou Keita. ★ **Lenny Kravitz's first memory of photography** is of the black-and-white photos his father took of his mother. "I thought they were beautiful and really captured her essence," he recalls. Now a multiplatinum recording artist, Kravitz creates his own insightful images. He took this photograph of Denzel Washington's wife, Pauletta Pearson, while hanging out in Paris. "I wanted to capture the essence of this beautiful, strong woman," Kravitz says. Indeed, Pauletta's hand begs to be pried away—but also warns of what lies beneath. —M.J.



PHOTOGRAPHY CATCHES
MOMENTS IN LIFE AND THEN
CONSTANTLY CHANGES
BASED ON YOUR PERCEPTION.

Pauletta
Pearson
(here);
"Moko"
(below).







Clockwise
from here:
"Kitchen
sink1,"
"Stovetop2
nighttime,"
"Kitchen
sink2,"
"Stovetop1
daytime."



**Michael
STIPE**

P O R T F O L I O





//

**I DON'T WRITE
OR KEEP A JOURNAL,
SO IMAGES ARE
HOW I MARK TIME
AND MEMORIES.**

//

Greatest hits: "The One I Love" (1987), "Stand" (1988), "Losing My Religion" (1991), "Shiny Happy People" (1991). **Photo publication:** *Two Times Intro: On the Road With Patti Smith*, 1998. ★ **While studying photography and painting** at the University of Georgia in the late 1970s, Michael Stipe got sidetracked by music's siren song. He and three other Atlanta musicians formed a little band called R.E.M.—today considered one of America's most influential post-punk rock bands. Twenty-five years later Stipe is still dedi-

cated to R.E.M., but he's also returned to his early love for photography. In 1998 he published *Two Times Intro: On the Road With Patti Smith*, a collection of impressionistic photographs he took while on tour with Smith, his longtime idol and a fellow photographer. His photos have appeared at the Robert Miller Gallery in New York City and can be seen online at futurepiccenter.com. In the past decade, Stipe has also turned his attention to films, producing well-respected movies such as *Being John Malkovich* and *Velvet Goldmine*. —M.J.



Mark Seliger

A longtime chief photographer of Rolling Stone, **Mark Seliger** now shoots for Vanity Fair and other publications and plays in the band Rusty Truck.

"Imagery is a major part of writing. And it's also part of taking a lyric and twisting it and making it into a story or into a form of nonlinear expression. There's a different muscle that you use for songwriting as opposed to visual expression, but the focus is very much the same."

Photographers WHO ROCK

PORTFOLIO

THE BOND BETWEEN PHOTOGRAPHY AND MUSIC GOES DEEP. YOU'VE SEEN IMAGES OF ROCKERS WHO TAKE PICTURES. NOW MEET PHOTOGRAPHERS WHO MAKE MUSIC.

Since Hurricane Katrina, blues photographer **Jef Jaisun** has worked closely with the New Orleans Musicians Clinic as both photographer and fundraiser. He recently played guitar at an impromptu concert in Mexico to raise \$20,000 for local youth.



Jef Jaisun

"As a musician, you're playing for that golden moment when people get up and dance. With a camera, you're trying to capture the feeling of the sound, like when a guitar player is all contorted because he's finally gotten that note that he's been striving for. That's the money shot everyone's looking for. I got mine at a Bonnie Raitt concert. Because I perform, I was able to anticipate what she was going to do. I got her up in the air turned horizontal."

MARGARETA PACEZ

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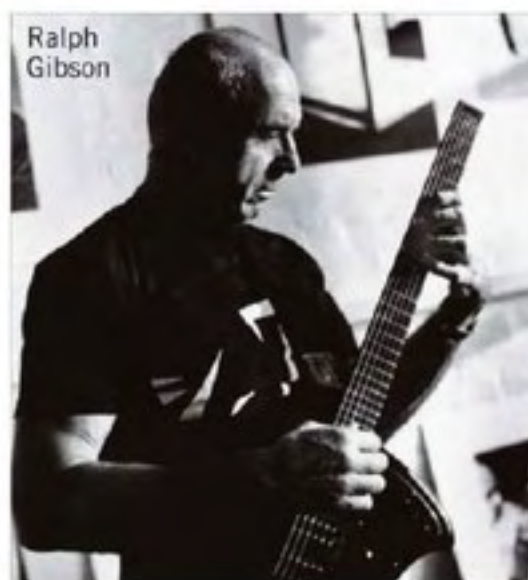
Steve Hiett

Fashion photographer **Steve Hiett** played with bands in London from the early 1960s until 1967, when he says he received an electric shock so powerful that it blew him off the stage.

"I kept on playing until it happened again, then I developed a phobia for anything electrical and had to give up music. A friend said, 'Lots of people take pictures—why not you?' I'd seen the movie *Blowup*, so I turned to fashion photography, thinking, 'If I can take a picture that looks the way a Cmaj7 chord sounds, I can do this.' A Cmaj7 is strange, nostalgic, like fashion photography, which is like creating a dream in your head. My pictures are all Kodachrome, sharp edges—and, oddly enough, electric flash!"

Fine-art photographer **Ralph Gibson** is also an avid and talented jazz guitarist/composer. In 2004, he published a photo volume, *Light Strings: Impressions of the Guitar, with Andy Summers of the Police*.

"Reality is to photography what melody is to music. You can have photography without reality and music without melody, but at that frontier you're challenging the essential nature of both media. I keep reality in my pictures—you can tell what they're of no matter how abstract—and musically, I can't give up the idea of the fundamental tonic. Basically I'm good enough as a photographer to know how good I really could be and good enough as a musician to know how good I'll never be."



Ralph Gibson

CHUCK AMON



Sam Jones

Advertising photographer **Sam Jones** plays guitar in a band called *The Revisionists*, "because we like the idea that we can change our story anytime we want."

"I shoot still photography, make films, write and play music, and am part owner of a music company. If you're creative in one area, it spills over into another. Music and photography represent different creative impulses but come from the same place. The creative impulse itself comes from wanting to enjoy life as much as possible—I'm happier if I'm exploring all those things, and if I'm enjoying it, it usually pays off. The lesson I learned was go after anything that interests me, then go after the money later."



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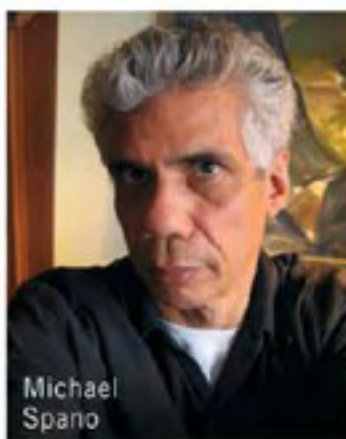
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Canon
image*ANYWARE*

New York photographer **Michael Spano's** panoramas and sequential grids of city streets reflect the jazz he loves.

"The aesthetic relationship between my music and my pictures is the urban quality of the jazz I listen to—the hustle and bustle, jumping around, visual phrasing. Without listening to that music, I couldn't have made those pictures. Playing jazz feeds into a way of working—how to be loose while controlling many things. As a sequence of moments and ideas, jazz serves as the training ground for my panoramas, which comprise a confluence of visual incidents. I play trumpet just about every day as an aesthetic exercise, but not with other people—it's a private event for me."



Michael Spano

MICHAEL SPANO

John Cohen



JOHN COHEN

John Cohen's photographs of musicians can be seen on many album covers and in films, museums, and the 2001 book *There Is No Eye* (powerHouse Books). Cohen plays guitar, banjo, and mandolin with Sam Shepard and Peter Stampfel in the *Velocity Ramblers*.

"My music, my photography, and my films all emanate from my own personal vision—from a place that I can't define but that comes out in many forms. Each form has its own particular materials and traditions, which help to shape whatever you're doing. Photographs, for instance, document something external, but their objectivity only tends to evoke people's prejudices. In a picture, an old guy playing a banjo with a piece of straw between his teeth looks like a hillbilly—but he looks so wonderful when you see him playing music that the stereotype just gets blown away."



Arthur Elgort

Arthur Elgort, who has photographed many of the biggest names in beauty, fashion, and jazz, says that he's not a bad trumpet player but he's not ready to set himself up in the subway quite yet.

"At art school, I caught the photography bug by taking pictures of my paintings. When I switched from painting to photography, I found that my nails weren't as dirty and I finally had a social life. I was also an usher at Carnegie Hall, though I didn't play an instrument. When the other kids asked me what I played, I thought, 'A trumpet only has three little valves, and it's cheaper than a violin.' Being a music aficionado has paid off, though. I always play music during my photo sessions, and I like to do esoteric name-dropping even though I have to rely on my assistants to keep it up-to-date."

ARTHUR ELGORT

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Eddie Kramer

Trained in classical and jazz music, Eddie Kramer has engineered albums for artists including Jimi Hendrix, the Beatles, Led Zeppelin, and David Bowie. His portraits of the top-shelf artists who came into the recording studio document rock-and-roll history from 1967 through the 1970s.

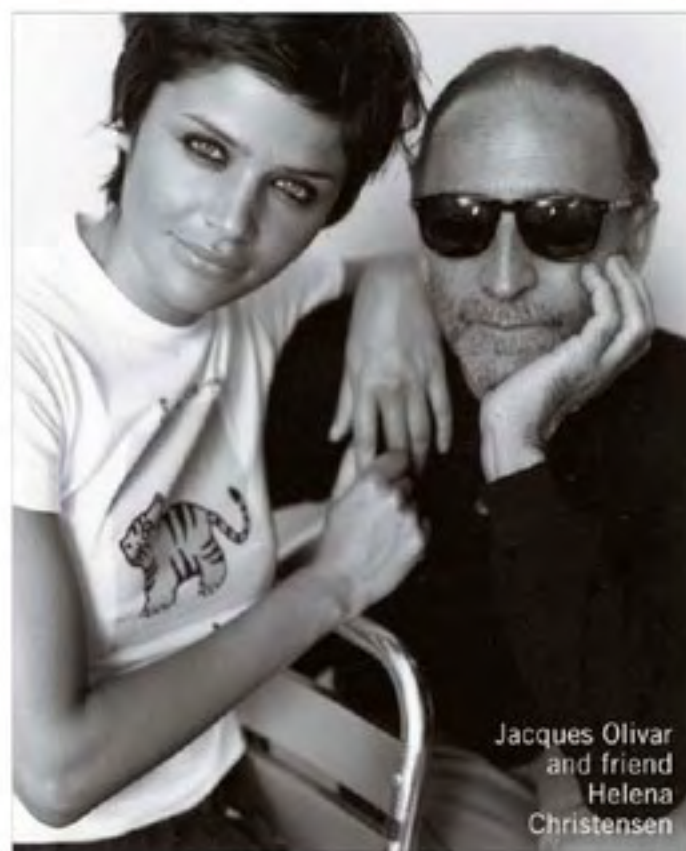
"I perceive my audio creations as visual pieces, so when I record, I'm making a visual composition. My photography, on the other hand, is a matter of opportunity. There was a wealth of subject matter coming in and out of the studio, and I was fortunate to be able to capture Mick Jagger leaning against a wall or Peter Dinklage jamming. The music thing is way too strong for me—photography is just an adjunct. I just happened to be in the right place at the right time."

" BOTH PHOTOGRAPHY AND MUSIC COME FROM THE NEED TO CREATE AND THE PLEASURE OF BEING CREATIVE. YOU TRY TO BE OF THE MOMENT...BUT YOU HAVE TO COME FROM SOMEWHERE OR YOU STAY A MONTH AND IT GOES, LIKE A SHOOTING STAR. "

Advertising photographer Jacques Olivar has been a flamenco guitarist since he was a child watching his mom dance the soleá.

"Both photography and music come from the feeling of needing to create and the pleasure of being creative. The music I play is very traditional, from the south of Spain. That's my life, where I'm from. The pictures I shoot are inspired by American movies and images—that's my kids' life. If you look at Paco de Lucía and Camarón de la Isla, they did new, modern things in flamenco, but with traditional roots. You strive to be of the moment, but you have to come from somewhere or you stay one month and then it goes, like a shooting star. In Africa they say that when an old man dies, a whole library burns. That's the story of our culture."

—AS TOLD TO JUDITH GELMAN MYERS



Jacques Olivar and friend Helena Christensen

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**HP
DESIGNJET
Z3100**

(continued from page 50) It has user-replaceable heads, six in all, kept consistent over time by the printer's automatic calibration. Most important, though, is the fact that the Z3100's Viverna pigment inks, which include red, blue, green, and four separate blacks, produce stunning yet subtle color and monochrome print quality.

All 12 of the printer's 130ml cartridges load simultaneously, so there's no need for expensive, time-consuming ink swapping when

switching between matte and glossy papers. One cartridge has a "gloss enhancer" that minimizes gloss differential and bronzing on glossy papers. When you make black-and-white prints on matte paper, the printer enlists all four of its neutral inks—photo black (glossy), matte black, light gray, and medium gray. The results are spectacular, exceeding the quality of comparable prints on silver halide paper in their maximum density and tonal range. —MICHAEL REICHMANN AND R.H.

FINE-ART PRINTERS

Canon imagePROGRAF iPF8000

(continued from page 50) last much longer than the dye-based inks of other Canon ink-jet models yet deliver a comparable color range, it produces fine-art-quality prints up to 44 inches in width, borderless if you like. And like other Canon models, it delivers that quality at breathless speed, producing a massive 44x66-inch print at 1,200dpi (more than you really need) in about 15 minutes.

The iPF8000 achieves its remarkable color fidelity with 12 separate ink cartridges, including red, green, blue, gray, and photo gray in addition to the usual CMYK, photo cyan, photo magenta, and matte black. All that dedicated black and gray also produces lustrous monochrome results. And having the option of a 700ml cartridge in addition to the standard 330ml size means you could have printed all night.

Other features make the iPF8000 one serious workhorse. It loads roll paper from the front, so when you run out you don't have to move the printer to get behind it. It tracks paper usage in square inches and ink usage to a tenth of a milliliter. And it has automatic clog detection, compensating on the fly by rerouting ink to other nozzles. Fortunately, this powerful printer has nozzles to spare: Its dual head contains more than 30,000.

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Epson Stylus Pro 3800

(continued from page 50) deep by 10 inches high, as opposed to the SP4800's 34x30x14 inches. For photographers who want to make prints up to 16x24 in a limited workspace, that's a huge advantage.

Though the SP3800's smaller cartridges make ink slightly more expensive than with the SP4800, in one respect the new model offers greater ink economy: You don't have to swap black ink cartridges when you change from matte to glossy paper and back. The SP4800's eight cartridge slots allow use of only one of its black inks at a time. But the SP3800 has nine slots, so it can house both black cartridges at the same time—and switch automatically from one to the other depending on the paper selected. With the SP4800 and its wider-format siblings, the Stylus Pro 7800 and 9800, cartridges must be swapped when you want to change surfaces, at a cost of about \$75 in lost inks and about a half hour of lever flipping. The Stylus Pro 3800 lets you skip all that—and save money too.

TO BE CONTINUED Want to find out what other new equipment our editors chose as the year's top photo products? Log on to AmericanPhotoMag.com, where you'll find those and other Web-exclusive features. Among the Editor's Choice sections on our site is Superzoom EVF cameras, one of three categories covering digital compacts. What follows is a sneak peak.

SUPERZOOM EVFs



CAMERA OF THE YEAR



**AMERICAN
PHOTO
ec**
editor's choice 2007

**OLYMPUS
SP550
ULTRAZOOM**

Zoom range: 18X • Resolution: 7.1 megapixels • LCD screen: 2.5 inches • Top firing speed: 1.2fps (7fps and 15fps at reduced resolution) • Top sensitivity: ISO 1600 (3200 and 5000 at reduced resolution) • Image stabilization: Yes (sensor-based) • About \$500

Last year we had a separate Editor's Choice category for high-res EVF cameras, because most such models with high-magnification zooms offered a now-modest five or six megapixels of resolution. This year seven megapixels seems to be the minimum resolution for an EVF model, which produces its eyepiece image not with optical zooming or reflex mirrors but instead with a tiny LCD. And you get that higher resolution with cameras that zoom up to 12X, 15X, and even, as with this year's winner, a record-setting 18X.

This model should catch the eye of photographers who've become blasé about the routinely huge zoom ranges of EVF cameras: Its lens is the equivalent, in 35mm, of 28–504mm. And that category-leading 18X range is entirely optical, achieved without add-on converters or resolution-reducing digital zooming. Even with the SP550's fairly fast maximum aperture of f/2.8–4.5, shooting at such high magnifications would be a recipe for blurry handheld photos if the camera didn't have image stabilization—a task it accomplishes by shifting its CCD image sensor. Longer focal lengths also benefit from higher ISO settings, so it's a good thing the new Olympus goes up to ISO 1600 at its full 7.1-megapixel resolution. It can be set to ISO 3200 and 5000 with resolution reduced to three megapixels. Four aspheric and two extra-low dispersion elements (out of a total of 14) aid sharpness through the lens's optical range.

The SP550 looks like a chunky little D-SLR, but the resemblance is more than skin-deep.

It can capture high-speed, SLR-like bursts: Set to three-megapixel resolution it fires off up to 15 shots at seven frames-per-second; downsize to 1.2 megapixels and it doubles that speed to 15fps, capturing up to 20 shots at once. It has sophisticated autofocus, metering, and exposure modes, the latter including special-purpose settings for candlelight, self-portrait, documents, and cuisine. There's even an "auction" mode, for flattering shots of stuff you're selling on eBay.

Several underwater modes provide proper focusing and corrected color balance when the camera is used in the PT-037 Underwater Housing (about \$380), which is rated to a depth of 130 feet. The SP550's big 2.5-inch LCD monitor is handy for composition in the deep. Another accessory, the TCON-17 Telephoto Conversion Lens, increases magnification by 1.7X, for 30X zooming. That colossal optical range is the equivalent of a 28–857mm zoom in 35mm. We don't think you'll be needing the SP550's 5.6X digital zoom.

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OTHER TOP CAMERAS SUPERZOOM EVFs

**AMERICAN
PHOTO
ec**
editor's choice 2007

Almost every Superzoom

feature worth having has been bundled into this affordable model. **Kodak's Z712 IS** has the requisite reach, with a 36-432mm (equivalent) optical zoom that's fairly fast at f/2.8-4.8. It has the means to steady the picture at those long focal lengths, with optical image stabilization via shifting lens elements. It has fine ergonomics—the Kodak-signature, square-SLR shape that lets you get your whole hand on the camera. And it has a substantial, print-worthy resolution of 7.1 megapixels.

The Z712 IS also has a generous 2.5-inch LCD monitor (which can show you a live histogram), fast click-to-capture speed (a quarter of a second), and speed settings up to



**BEST
BUY**

KODAK EASYSHARE Z712 IS

Zoom range: 12X • Resolution: 7.1 megapixels
• LCD screen: 2.5 inches • Top firing speed:
2fps • Top sensitivity: ISO 1600 (3200 at
reduced resolution) • Image stabilization:
Yes (lens-based) • Price: About \$300

ISO 1600 (to 3200 at 1.2 megapixels). You can shoot Quicktime (MPEG-4) movies up to the capacity of the SD card; there's 32MB of backup onboard memory. Our favorite of the Z712's many scene modes is panorama-stitch assist. And you can plunk the camera on a Kodak Printer Dock for fast 4x6 prints.

STATE OF THE ART



This new

Lumix departs from conventional Superzoom EVF design, adopting elegant rangefinder styling instead. Though it sports a 10X Leica zoom—the equivalent of 28-280mm, with a maximum aperture of f/3.3-4.9—it just about fits into a shirt pocket. Its size, design, and performance won office raves.

In fact, the camera is so compact and its LCD monitor so big (three inches) that there's no room for an electronic viewfinder. Fortunately, arm's-length composition is steadied by

PANASONIC LUMIX DMC-TZ3

Zoom range: 10X • Resolution: 7 megapixels •
LCD screen: 3 inches • Top firing speed: 3fps
• Top sensitivity: ISO 3200 • Image stabiliza-
tion: Yes (lens-based) • Price: About \$330

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Panasonic's Mega O.I.S., which stabilizes the image by shifting a group of lens elements.

The **TZ3's** LCD can be switched into high-angle mode for over-the-crowd shots, but the screen doesn't tilt; its viewing angle widens downwards. In keeping with its intended role as a travel companion, the TZ3 can be preset for the time zones of various destinations. To that end, it has a feature called Clipboard capture—a small internal memory sufficient for snaps of maps or timetables.



SONY CYBER-SHOT DSC-H9

Zoom range: 15X • Resolution: 8.1 megapixels • LCD screen: 3 inches (tilting)
• Top firing speed: 2.2fps • Top sensitivity: ISO 3200 • Image stabilization: Yes (lens-based) • Price: About \$480

Sony's latest Superzoom distills the best of its H-series cameras. It has 8.1-megapixel resolution; a 15X Zeiss zoom that's the equivalent, in 35mm, of 31–465mm (f/2.7–4.5); image stabilization; a tiltable 3-inch LCD monitor; and a Li-ion battery good for 250 shots a charge. The burst mode can eat up as many as 100 frames, at 2.2 fps, at full resolution. You can shoot with Dynamic Range Optimization (borrowed from Sony's Alpha 100), which increases shadow and highlight detail.

And that's just the photography part. The H9's post-shooting capabilities include a fast red-eye fix, and the camera has HD-component output, so you can show images on high-definition TVs at maximum screen resolution. You can even add MP3 music of your choice.

The **Cyber-shot DSC-H9** lets you shoot in low light with no compromise in quality. Unlike other models, it delivers full resolution at ISO 3200. But if that still doesn't cut it, you can shoot with Sony's reinstated Night Shot mode, which lights the subject with an invisible infrared beam.

Is consumer photography ready for a dedicated infrared point-and-shoot? This factory-modified version of the FinePix S9100 EVF Superzoom camera answers that question. The modification: Fuji simply removes the customary infrared-blocking filter, which gives full license to the image sensor's inherent sensitivity to IR radiation.

The **IS-1** kit comes with two screw-in filters. One is an infrared blocking filter, which allows you to take conventional photos by visible light, with auto focus. (These look just like regular pictures.) Switch to the almost-opaque infrared filter, though, and you're shooting by infrared radiation, in color or B&W. The filter is so dark that the

FUJIFILM FINEPIX IS-1

Zoom range: 10.7X • Resolution: 9 megapixels
• LCD screen: 2 inches • Top firing speed: 1.5fps • Top sensitivity: ISO 1600 • Image stabilization: No • Price: About \$1,000 (with filters)

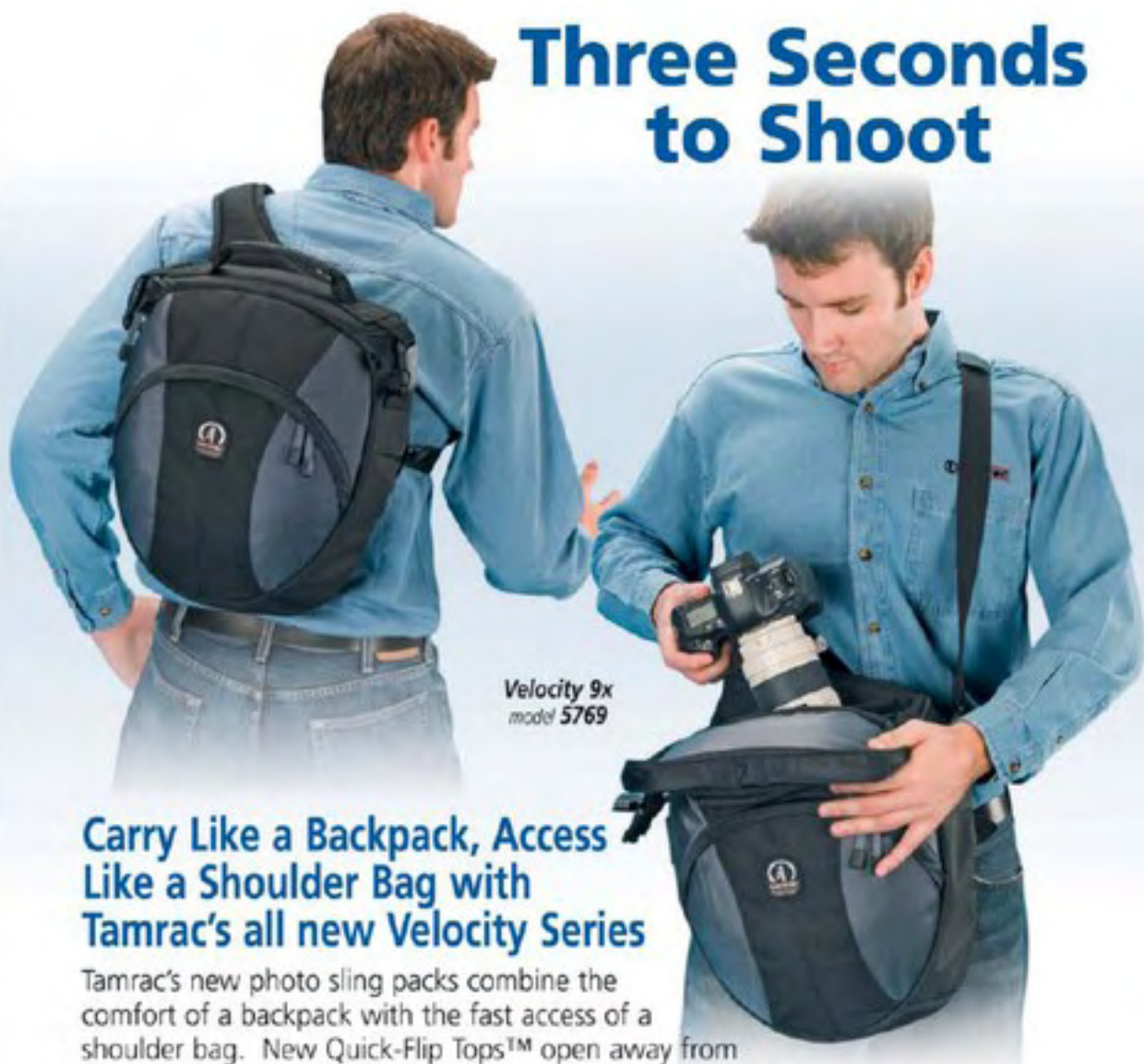
camera can't autofocus through it, but you can focus manually using the live image either on the LCD monitor or in the electronic viewfinder.

What happens if you don't use either filter? You'll be shooting both visible and IR wavelengths. (Think pink.) The camera behind all these effects is top-notch, with nine-megapixel capture, a 10.7X



zoom that's equivalent to 28–300mm (1/2.8–4.9) in 35mm, slots for both CF and xD-Picture cards, video mode, and more.—DAN RICHARDS

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Lou Reed's shot
of a New
York sunset.

C O D A

Who LOVES the SUN

Fans of Lou Reed's music may be surprised by the ethereal beauty of many of his photographs. The same man who writes trenchant lyrical vignettes about the grim realities of New York City streets also has an eye for natural grandeur, as seen in this photograph of a sunset enveloping a helicopter over the Hudson River. "When I look through the lens and take in New York, I feel like I'm seeing the magical city," Reed says.

Shooting with a Contax 35mm SLR and his favorite Zeiss lens without filters, Reed captured this scene from one of his choice shooting locations—the rooftop of his Greenwich Village apartment. "The light comes and goes so quickly when it's perfect. There's a certain time in the morning and a certain time around dusk when the light is golden, be it in California or in New York," he says. "If you missed it, it's gone. I mean, it'll come back, but not *that* one. It'll never be repeated. So I'm especially pleased when I catch one of those moments. It's the same with music: I can hear stuff all day, but if I don't take that idea down, it's gone. Hopefully to be replaced by another one—so you can't get too serious about this—but to me, it's just like these horses you could ride if you feel like it."

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It is no accident that Jérôme Brunet is able to create uniquely compelling pictures of musicians performing in front of live audiences—images that utterly transcend the music genre and give you the unmistakable feeling of being there. Indeed, Brunet's life experience is such a seamless synthesis of music and photography it's hard to tell where one ends and the other begins.

"I've been immersed in music as far back as I can remember," says Brunet. "My mom was a classical music teacher and my childhood

revolved around musicians coming in and out of my home. I started playing cello at age four, switching to its more rebellious cousin, the guitar, as a teenager. My photographic evolution was similar, moving organically from broadcast media into imaging. I found taking pictures more fulfilling and creative—and more in tune with my talents. My initiation into serious photography began with a Nikon FM2, but I soon graduated to the professional Nikon F3, and later, the F4. Then in 1994 my two arts collided. While studying photography in Paris at the EFET School of Arts, I went to see Peter

JÉRÔME BRUNET



© Jérôme Brunet

Gabriel's Secret World Tour. As I observed a woman photographer behind the barrier, moving around and shooting the performance with total freedom, my mission became clear. I was determined to combine the two things that got me up in the morning—live music and making pictures."

Jérôme Brunet's photography was profoundly influenced by his contact with two legendary photojournalists—Henri Cartier-Bresson and Sebastiao Salgado. "I noticed this guy with three cameras around his neck taking pictures of the student uprising in Paris in 1996," says Brunet, "and I approached him during a lull. It turned out to be Salgado, and I wound up taking master classes with him. I also ran into Cartier-Bresson a few times—I lived close to his home near the Louvre. He was no longer shooting actively, but was kind enough to listen and comment when I regaled him about my latest projects. It's hard to specify what I learned from these two masters, but I always strive to be unobtrusive, to respect the artist I'm shooting, and to create images that convey an inner truth." This unflinching commitment to honest reportage certainly came in handy during the six months Brunet spent shooting a gritty documentary on Deputy Sheriffs in southwest Texas (for which he was nominated for a 2007 Black & White Spider Award), and "The Calm Before The Storm" a moving record of life in Bangkok and Phuket, Thailand completed only days before the devastating tsunami of December 26, 2004.

Brunet, who is represented by ZUMA Press, is not only an accomplished photojournalist—he has also created breathtaking landscapes and incisive portraits. His client list includes such household names as The New York Times, The Discovery Channel, and Fender Musical Instruments. However, photographing musicians performing live is, as he exults, "my absolute and total passion." It is ultimately this passion that has enabled him to achieve timeless, iconic images of such musical legends as James Brown, Carlos Santana, Ben Harper, Eric Clapton, U2, and BB King. It is also the motivating force behind the simple, eloquent, uniquely dynamic image on this page, and the fascinating story of how he created it.

"I was at the Tempe (Arizona) Music Festival on April 1, 2006—one of those gigs where everything went perfectly," explains Brunet. "It was a two day event, with all the 'guitar gods' present, including The John Mayer Trio, a young blues virtuoso backed up by a legendary rhythm section. There was also an open bar in the VIP lounge—where I got the liquid courage to find the loophole in the stage access. Security directed all the photographers to the front, but I sneaked backstage, which afforded me the unparalleled opportunity of shooting a 360-degree view of the performance. Just before I took this picture, I discreetly moved a distracting guitar cord downward, closer to the amp in the foreground, giving me an unobstructed view of Mayer partially haloed by the spotlights behind the crowd. It was a magical moment—standing only about six feet behind the performer, I captured the electric tension between Mayer and his rapt audience. I felt like I was one step short of playing the guitar myself—but I was playing my Nikon D2x! I took the picture handheld at 1/50 sec with the 17-55mm

f/2.8 Zoom-Nikkor lens wide open at f/2.8, and the ISO set at 800. The instant I pressed the shutter release I knew I'd shot a winner."

"Amazingly, the Tempe event was my maiden run at shooting digital professionally. I've always been a Nikon shooter, but in making the digital leap was determined to start at the top, so I bought a new Nikon D2x and a pair of superb zoom lenses. It was a life-altering experience. Working with the 17-55mm f/2.8 and 70-200mm f/2.8 VR Zoom-Nikkor lenses was a revelation—like a surgeon using a scalpel. For shooting musical performances these are the sharpest, most flexible optics I've ever used, and Vibration Reduction is a tremendous asset when you've got to deliver crisp images using long focal lengths in low light, and flash is not allowed."

"As for the camera, its features and ergonomics are truly amazing," says Brunet. "It fits your hands like a glove and it's beautifully balanced. My technique is elemental. I shoot wide open at f/2.8 in aperture-priority mode, using autofocus and auto white balance. As you can see, the camera's performance in low light at ISO 800 is outstanding in terms of overall image quality, color fidelity and sharpness. The D2x has literally transformed me into a dedicated digital shooter."

"For me, the only way to convey the soul of the music experience is to shoot it live—to capture the eternity in the moment—to record what passes before our eyes but few people really observe. Achieving this transcendent quality in my images is a constant challenge, but I wouldn't trade my experiences for anything else in the world."

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Santa Fe Photographic Workshops joins HP in an innovative alliance to push photo-printing boundaries. Thousands of photographers from around the world attend the Santa Fe Photographic Workshops each year for the rare opportunity to transform their approach to photography and experiment with new technology and fresh concepts. Among this caliber of talent, not just any professional photo printer can meet expectations for printing vibrant, long-lasting¹, gallery-quality prints. That's why The Workshops and HP have formed a unique alliance, designed to push innovations in professional digital photography printing. HP is now The Workshops' exclusive provider of ink, media and the latest in digital printing technology—HP Designjet Z Photo Printer series and HP Photosmart Pro B9180 printers, in 8- and 12-ink Vivero pigment-based systems in 13", 24" and 44" widths.

"By teaming with HP, we will be able to broaden the creative possibilities for our participants by providing the best digital printing technology available."

—Reid Callanan, Director,
Santa Fe Photographic Workshops



HP PHOTOSMART PRO B9180*
13" x 19" 8 Vivero pigmented
inks desktop printer



HP DESIGNJET Z2100*
24" – 44" pedestal printer
with 8 Vivero pigmented inks



HP DESIGNJET Z3100*
24" – 44" pedestal printer
with 12 Vivero pigmented inks

To learn more about The Workshops, go to www.santafeworkshops.com, or call for 505-983-1400 to request our catalog.
HP EXTREME UPGRADE: Get up to \$1,000 cash back and up to \$500 in free media when you buy a new HP Designjet Z Series Photo Printer OR \$100 cash back with a new HP Photosmart Pro B9180 Photo Printer!² Details at www.hp.com/go/extreme3

¹Based on WilhelmResearch.com testing (visit www.wilhelmresearch.com for full details) for similar systems. For the HP Photosmart Pro B9180, based on display permanence testing under glass using HP Advanced Photo Paper, HP Matte Photo Paper, HP Full-bleedable Smooth Fine Art Paper and HP Full-bleedable Watercolor, similar display permanence with additional HP-recommended papers. Waterproof performance with HP Advanced Photo Paper; water-resistant with other HP-recommended papers. Display permanence rating of over 200 years by Wilhelm Imaging Research, Inc. printed with HP 7D Vivero pigment inks on a range of HP creative and specialty media using HP Designjet Z2100/Z3100 photo printers. For details: <http://www.hp.com/go/supplies/printpermanence>. U.S. residents only. Cash back provided by credit rebate available for eligible purchases made February 1, 2007 through July 31, 2007 for HP Designjet Z series printers or May 1, 2007 through July 31, 2007 for the HP Photosmart Pro B9180 printer. Free media available with HP Designjet Z series printer purchase while supplies last. Additional restrictions apply. Void where prohibited, taxed, or restricted by law. For qualifying product options, terms and conditions, and claim form, visit www.hp.com/go/extreme3. *Mac and PC fully compatible. © 2007 Hewlett-Packard Development Company, L.P. All rights reserved. The information contained herein is subject to change without notice. Some of the images are simulated.

